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ABSTRACT

This document contains 10 essays which focus on various aspects of art education in the elementary, secondary, and postsecondary educational institutions of Australia. Titles are "Art Education in Australia," "The Visual Arts and Society," "The Parallels Between Primitive Art and Child Art," "The Mildura Sculpture Exhibition 1961 to 1973," "The Education of Artists and Designers," "The Liberal Education of Art and Design Students," "Art History in Art Schools," "What is a Work of Art?" "The Formation of Torrens College of Advanced Education," and "This is the Story of Jonathan Hardy." The first nine essays were written by a college-level art instructor and the final essay was written by an art-school graduate. Topics discussed include the arbitrary divisions in art education between university art departments and art programs in institutes of technology, balance between practical and theoretical elements in art programs, lack of acceptance of the visual arts in Australian society, the anti-intellectual nature of most art education programs, the vitality of art created by untutored children, current concerns of younger artists, ideal role for schools of art in Australia, and a sensitive artist's search for an individual artistic style. (DB)

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ESSAYS ON ART AND EDUCATION

BY

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INTRODUCTION

This collection of essays was written over a period of four years when the author held the position of Lecturer-in-Charge of Liberal Studies at the South Australian School of Art.

The essay on the formation of Torrens C.A.E. is included in this book because it examines the amalgamation of Western Teachers College and the South Australian School of Art from the latter's viewpoint.

A delightful essay on the education of Jonathan Hardy at Art School, by Evelyn Lyn, graduate in Fine Arts from the School of Art, is also included with the writer's permission.

The cover illustration is included with the permission of the Editor of Pivot magazine.

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ART EDUCATION IN AUSTRALIA

Within the tertiary sector of education in Australia, art seems to have been divided arbitrarily into two segments which are treated in different ways by two categories of institutions. This has been the result of historical factors and specialization and has led to fragmentary teaching of art, and deprivation and lack in the educational programs offered by both types of institutions.

The first category of institutions, the universities, have taken up the intellectual or theoretical aspect of art by offering fine art programs, largely made up of art history courses, as major degree studies. On the other hand, art schools in Institutes of Technology, or attached to a Department of Technical Education have exercised responsibility for education in the practice of art. Consequently, a hiatus has developed between theory and practice with neither institution providing for the complete development of the creative artist.

This separation of practical from non-practical encounters with art, particularly in institutions whose role is to provide an education in the visual arts, has been noticed by some overseas visitors, e.g. Bracey made some very critical comments about Art Education in Australia when he claimed that:

*"Perhaps the most conspicuous feature of Australian art education for example, to anyone from outside looking in, is the way in which it seems to actively discourage students at all levels of education from engaging in either intellectual or non-practical encounters with art."*¹

He then compared this approach with New Zealand art education programs which have been designed to integrate substantial intellectual challenge with creative work, by giving students the opportunity to engage in encounters with art without demanding that they must always assume the role of a creative artist in the process. Implicit recognition is given in course structures to the importance of the roles played by critics, aesthetic philosophers, psychologists and art historians, in defining the shape of art. As he stated:

*"Schools of Art in Australia, because of the very nature of the context within which they function (isolated from other tertiary institutions) tend to concern themselves almost exclusively with the practical aspects of manufacturing art works. They also tend to encourage their students to believe that any other kind of encounter with art is both inferior and an impediment to the more serious business of making it."*²

Another overseas visitor, Richard Hill, a visiting artist and academic from Canada commented at a recent conference, that:

*"In Australia, theory tends to be divorced from practice in universities as practice is from theory in technical education."*³

He then went on to outline how the Ontario College of Art has developed an educational program which combines theory with practice and which places a stronger emphasis on the perceptual and intellectual aspects of art. His

conclusion sums up the whole problem of the need for the re-integration of art through education when he states:

"While art history can be taught successfully, as an intellectual subject and artistic practice as technical skill, the teaching of creative art requires an intellectual and practical balance. This is particularly so today when the whole concept of art is constantly challenged and extended The artist of today should be allowed the benefits of an integrated art education. It is hoped that perpetuation of 19th century fragmentation will not deny him this in Australia." ⁴

Perhaps the recent trend of incorporating Art Schools in Colleges of Advanced Education will have a profound long-term effect on art education, and a more balanced program of practical and theoretical elements, with a large range of alternative approaches to the phenomenon of art, will result.

One of the major factors which will be instrumental in fostering this change, will be the new organizational structures and functions imposed by the absorption of Art Schools into larger academic institutions such as a College of Advanced Education.

Organizational theorists claim that the best way to change the behaviour of organizational members is to change the structure as this will affect day-to-day roles, perceptions, control of inputs and outputs etc. The writer believes that in this process, there will be some pressure to raise the intellectual content of some courses in art and design. Perhaps this is long overdue. There are many other obvious advantages from this organizational change, viz:

- (a) There are obvious economic and resource advantages available in large multi-purpose institutions.
- (b) There are the educational advantages of joint creative work programs and joint staffing which will increase the richness and diversity of the educational programs offered, e.g. interdisciplinary activities and integrated studies with such areas as the performing arts.
- (c) More specialized and better resource facilities are available in larger institutions.
- (d) Increased recognition will be given to the visual arts because of their improved status in these newly constituted tertiary institutions.

Perhaps the resistance to change which has characterized some of the art staff of these newly formed institutions may, in part, be due to a fear of change, insecurity, traditional insularity or the elitist notion that the activities of the arts are different and should be developed apart from the rest of our society.

If one asks, "What exactly is art education for?", it is obvious that it is for many things. The Education of artists of the highest rank; the preparation of designers for industry; the preparation of craftsmen such as studio potters; the education of potential teachers of art in schools; the creation of an enlightened body of consumers; the transmission of

the tradition of cultural and visual civilization. Now it is clear that many of these aims are only partially congruent.

It is also clear that it is necessary above all for Art Schools to be concerned primarily with awareness and development of the mind and not to base a curriculum on skills and techniques if the aim of a course is to give an adequate education in the visual arts.

Roy Ascot, in a recent article criticized present day art education and claimed that:

*"... Art education today is a mindless affair, entropic, cautious, tedious and as far as any sense of growth in human personality and awareness is concerned, simply dangerous. It keeps the individual student locked into the past, compartmentalized into the present and shut up in himself. There is no sense in inventing problems, inventing alternatives - structures, systems, images or human relationships; no sense in inventing the future. Art education is still concerned with examining and reflecting experience rather than creating new experiences. There is no sense of Thrust, tracking down the unknown and exploring the frontiers of visual thinking. The art schools and departments of art have, for the most part, rigid archaic structures based on the old guild and craft divisions of labour - painting, sculpture, graphics, dress and so-forth. The courses are techniques based and technique dominated."*⁵

Later on in the same article, Ascott emphasizes the need for Art schools to be concerned primarily with awareness and development of the mind and not to base a curriculum on skills and techniques as he considered this would be inhibiting.

From the foregoing, it is clear that the larger task of the visual arts is concerned with the generation of ideas and then secondly the translation of these ideas into images and structures - the ideas should direct and inform the creative work being undertaken. This approach has some important implications viz:

- (1) The tendency of some institutions to "train" students for narrow utilitarian vocational ends is the antithesis of what should be occurring - education based broadly on approaches to the relevant areas of experience. The main role of an institution is to prepare graduates who are capable of maximising their creative potential and skills in any way appropriate to their chosen field of work. Courses which pay too close attention to the immediate requirements of a vocation, are doing their students an educational disservice. Students should have the opportunity of integrating technical skills and intellectual awareness in their development as artists and designers because it is the non-practical aspect of art which raises it above the level of a craft.
- (2) There should be a breaking down of traditional barriers and the development of learning landscapes, based on a wide range of experiences. Art education has been traditionally concerned with the manipulation of materials, more or less

appropriate to particular purposes. The assumption has been made too often that if a material is randomly manipulated for long enough, something significant will result. A more productive alternative would be to view materials and structural forms as interdependent. Then a more sophisticated, vigorous, scientific approach could be employed towards materials and these materials in turn could be used as vehicles among a range of cross-disciplinary options in creating a product conceived in terms other than the dictates of a particular medium.

For example, Lee Rosenthal of the Pratt Institute, New York, describes a course in technology for artists.⁶

The assumption on which the course is based is that the operation and application of much of modern technology are no more difficult than the use of a motion picture camera or a film projector. Structurally, the course is built around a set of broad technological topics, including the scope and impact of technology, energy, materials, information handling and systems concepts. Some of the illustrations include computers, lasers, man-machine interface, magnetism and electricity, simulation and control.

Assignments and projects are chosen to encourage students to apply various aspects of technology in the art of their interest. Throughout the course, emphasis is placed on their contact with technological resources and personnel both within the institution and without.

- (3) The environment should be used to a greater extent in course structures than has been the case previously. Current absorption with the environment as an active and autonomous field of study rather than as a source of ideas for art works, probably can be attributed to a pervasive concern for ecology. The problem confronting art educators is to make the larger environment intelligible and to develop an approach which could be used in their educational programs and to show how the environment might be improved.
- (4) Highly individualized, systematic educational programs in perceptual development should be devised.
- (5) Systematic ways to stimulate and develop innovative behaviour should be explored.
- (6) Critical and reflective abilities should be developed by use of specific criteria to evaluate creative work. In the past, when art was defined within a narrow range of studio activities, bitter and prolonged arguments resulted amongst critics and educators when aesthetic criteria, appropriate to these activities, were being devised. The future appears to be as dim as the past in this area because of the ever expanding universe of possibilities and the difficulty of reconciling such divergent positions.

From the above, it is evident that there will be many possibilities and alternatives available for course planners, depending upon their philosophical

orientations and the importance given to any or all of the above proposals. The opportunity now given to develop new courses for national awards in advanced education, means that art educators are in a unique position to develop forward looking, flexible courses, (based on research and theories of instruction) that will be relevant for the future. It is clear, whatever course of action is taken, that one of the most pressing needs for courses in art and design is to develop integrated "core" studies incorporating such "subjects" as Art History, Liberal Studies, Conceptual Studies, Theory of Art and Design, etc. because the success or failure of any course will be determined in the long-term not only by the technical ability of the artists but also by his ability to generate ideas. In the past this has been recognised, but there has been a tendency to agree that these courses are necessary in principle and yet give them a peripheral place in a course structure. There is a need for a fundamental rethinking of the whole approach, a true interdisciplinary studies approach is needed.

It is obvious that our art heritage, in its social, cultural context, should form an important part of the essential content of such a core course. The goal would be to give an awareness of the role and function of art in all periods of time and in the lives of peoples in different environments and cultures - a purpose that will make the art of the past as real as that of the present. In addition, a thorough and penetrating understanding of today's world should be given so that the kind of knowledge and understanding given would allow the scope of student art to encompass such diverse areas as:

- (a) The solution in art of social and economic problems through city planning.
- (b) Understanding of human behaviour and structures of social relationships.
- (c) Understanding the fundamental ideas and discovering of science, and the technological advances in industry, business, commerce and communication.
- (d) Understanding of familiar phenomena of the universe in which we live.

It is obvious that radical changes will be needed if these innovations are adopted, e.g. hours that students are committed to class work will need to be reduced; greater use will need to be made of available expertise in other institutions and the community; and lecturers will need to change through retraining so that more attention is given to curriculum development, selection and organization of the learning experience, and communication to the student using both visual and verbal techniques. The writer believes that many art staff in tertiary institutions fulfil their educational roll in a grudging way because of the conflict they experience between their involvement as artists and their role as educators. It is important that administrative skills and an educational awareness be developed in staff if progress is to be made in the future. Any unresolved conflict in this area will be doubly destructive both to the individual staff member's personality and artistic development and to his primary role as an educator.

One of the greatest challenges facing art educators is to develop a body of theoretical concepts which can explain their activities and correct and

direct their practice. When one considers how little serious research in Art Education has been undertaken in Australia, compared with that in other areas, then one can understand why there is a lack of direction in our art education programs. Good theory is absolutely essential for progress in practice. If practice is poor, then the theoretical basis for action may be invalid. If theory is good, it follows that practice will be good, because theories are the basis of working concepts which enable one to confront new experiences and to deal with them successfully. Theories without practice, like maps without routes, are empty but practice without theories, like routes without maps are blind. So-called practical principles cannot be either meaningfully formulated or effectively applied outside a supporting conceptual framework. Hence, this highlights an area of urgent concern for art educators in Australia.

In conclusion, it is obvious that significant levels of sophistication and making of the visual arts can be obtained only through intellectual understanding. It is not enough to "do" art, one must know what one is doing in order to obtain either the fullest response or the deepest expression. It is not that art is a cognitive matter, but that man is a cognitive as well as an emotive creature.

FOOTNOTES:

- ¹ E.M. Bracey "Art Education in Australia and New Zealand" *Education News*. October, 1972, p.10.
- ² Ibid. p.10.
- ³ R. Hill "Theory and Practice in Art Education". Unpublished paper, National Conference on Art Education, Hobart, May, 1974.
- ⁴ Ibid.
- ⁵ R. Ascot "Art education in Canada" *Studio International*. Vol. 184, 948. October, 1972, p.139.
- ⁶ L. Rosenthal "A Course in Technology for Artists" *Leonardo*. Vol. 7, pp. 27-29.

THE VISUAL ARTS AND SOCIETY

In this paper I want to examine why the visual arts do not have wide acceptance in Australian Society nor occupy a central role. I will examine the following things to support this contention:

1. The nature of art itself.
2. Lack of an adequate theory and concept of art.
3. The anti-intellectual nature of art education at tertiary level.
4. Art education throughout the school system.
5. The art-dealing system.
6. Australia's culture.

1. THE NATURE OF ART ITSELF

Every creative act sur-passes the established order in some way and in some degree, and it is likely at first to appear accentric to most men. An inventor or artist ordinarily must begin in isolation and draw the group to himself only as it is discovered, sometimes very slowly, that he has invented some part of what they are in need of. At the beginning of his struggle for realization, his originality may achieve no more striking manifestation than an extreme dissatisfaction with the established order. The first need, therefore, is to transcend the old order. Before any new order can be defined, the absolute power of the established, the hold upon us of what we know and are, must be broken. New life comes always from outside our world as we conceive that world and it is quite often marked by a resistance to change. There are numerous examples of this in the various fields of human endeavour, as the creative process is common to all of them, e.g. The Phlogiston Theory, and Galileo's Theory in the History of Science; The Development of the Structural Functional and Organismic Models in Sociology; The Impressionists in the History of Art. A description of a revue of their work is quoted by Gombrich:

*"The rue le Peletier is a road of disasters. After the fire at the Opera, there is now yet another disaster there. An exhibition has just been opened at Durand-Ruel which allegedly contains paintings. I enter and my horrified eyes behold something terrible. Five or six lunatics, among them a woman, have joined together and exhibited their works. I have seen people rock with laughter in front of these pictures but my heart bled when I saw them. These would-be artists call themselves revolutionaries, "Impressionists". They take a piece of canvas, colour and brush, daub a few patches of paint on it at random, and sign the whole thing with their name. It is a delusion of the same kind as if the inmates of Bedlam picked up stones from the wayside and imagined they had found diamonds."*¹

In a free society, however, the art product does not necessarily provide the views of the state, nor does it simply mirror or reflect society. It presents the nature of things from the artist's personal and sensitive point of view. The artist is completely free to make use of his unusual sensitivity which helps him to detect possibilities for being that are overlooked by society and in fact may seem detrimental to the achievement of society's goals. Art objects are often tasteful, beautiful and moving statements and think they

have value as propaganda because of their seductiveness. As one writer has said:

*"In art museums throughout the world the viewers are at the mercy of the artist. People even children who go through the art galleries are being manipulated whether they know it or not."*²

Toffler also considered this in his book *"The Culture Consumers"* when he stated that both art and drama have very powerful influences on people's lives and this accounted for their use in therapy.³

So, art is far more effective in swaying the minds of people than anything dull and unemotional. As a result, nearly all politicians, political parties, governments and special-interest groups, use art to promote their own points of view, e.g. the influence of the Art Zero Art Nul Show held in Amsterdam in 1965 - the leaders of the Provos and anarchist movement in Amsterdam in 1966 and 1967 said that this was the logical result of the exposition programme in Amsterdam in 1965.

Art is a powerful social tool which can be used to manipulate people through the total way it attacks values and touches people at a deeper level than only the mind. This I suspect, helps to explain some of the opposition and alienation to the visual arts in Australian society. People's values are precious to them and when they are threatened, will react with a backlash to protect themselves from change; and this attitude would be characteristic of some people in our society.

2. THE LACK OF AN ADEQUATE THEORY AND CONCEPT OF ART

This would influence some people's attitudes to the visual arts so that they would unconsciously dismiss art as not being very important because it is not underpinned with adequate theory. Why is theory essential?

Good theory is absolutely essential for progress in practice. If practice is poor, then the theoretical basis for action may be invalid. If theory is good, it follows that practice will be good, because theories are the basis of working concepts which enable one to confront new experiences and to deal with them successfully. Theories without practice, like maps without routes, are empty but practice without theories, like routes without maps are blind.

So-called practical principles cannot be meaningfully formulated or effectively applied outside a supporting conceptual framework. It is obvious that significant levels of sophistication and making of the visual arts can be obtained only through intellectual understanding. It is not enough to "do" art, one must know what one is doing in order to obtain either the fullest response or the deepest expression. It is not that art is a cognitive matter, but that man is a cognitive as well as an emotive creature.

A comment from Field reinforces this point:

"It must be emphasized here that there is no intention to depreciate or ignore the language of art, or in any sense whatever to suggest its replacement with words. The whole point of experience in art for young people is that here is a world in which they ought properly

to be free, since the idea of a liberal education implies that all should have access to man's thought at their own level, no matter what its structure. Art communicates (externalizes) that which cannot be verbalized in ways which cannot be verbalized, but words can be used with purpose about the communications (and structure) or art." ⁴

Donald Brook in an excellent article, examines this problem and states that:

"The end or art has occurred or is occurring, in our own times ... with the dawning recognition that nobody really knows what art is." ⁵

He then goes on to examine the "essence" and "paradigm" approaches to art and states that *"while theory is chaotic enough, the wreckage of the concept of art in our time has piled up most conspicuously around the seemingly untheoretic or minimally theoretic use of Paradigms."* ⁶

Thus the points made by Brook serve to reinforce the above claims.

3. THE ANTI-INTELLECTUAL NATURE OF ART EDUCATION AT TERTIARY LEVEL

Art is regarded by some people as being anti-intellectual in its emphasis because most artists' education (the producers of art works) does not consist of much intellectual content - and this has been caused by a historical accident.⁷

Within the tertiary sector of education in Australia, art seems to have been divided arbitrarily into two segments which are treated in different ways by two categories in institutions. This has been the result of historical factors and specialization and has led to fragmentary teaching of art, and deprivation in the educational programs offered by both types of institutions.

The first category of institutions, the universities, have taken up the intellectual or theoretical aspect of art by offering fine art programs, largely made up of art history courses, as major degree studies. On the other hand, art schools in Institutes of Technology, or attached to a Department of Technical Education have exercised responsibility for education in the practice of art. Consequently, a hiatus has developed between theory and practice with neither institution providing for the balanced development of the creative artist.

The separation of practical from non-practical encounters with art, particularly in institutions whose role is to provide an education in the visual arts, has been noticed by some overseas visitors, e.g. Bracey made some very critical comments about Art Education in Australia when he claimed that:

"Perhaps the most conspicuous features of Australian art education for example, to anyone from outside looking in, is the way in which it seems to actively discourage students at all levels of education from engaging in either intellectual or non-practical encounters with art." ⁸

He then compared this approach with New Zealand art education programs which have been designed to integrate substantial intellectual challenge with

creative work, by giving students the opportunity to engage in encounters with art without demanding that they must always assume the role of a creative artist in the process. Implicit recognition is given in course structure to the importance of the roles played by critics, aesthetic philosophers, psychologists and art historians, in defining the shape of art. As he stated:

Schools of Art in Australia, because of the very nature of the context with which they function (isolated from other tertiary institutions) tend to concern themselves almost exclusively with the practical aspects of manufacturing art works. They also tend to encourage their students to believe that any other kind of encounter with art is both inferior and an impediment to the more serious business of making it."

Another overseas visitor, Richard Hill, a visiting artist and academic from Canada commented at a recent conference, that:

*"In Australia, theory tends to be divorced from practice in universities as practice is from theory in technical education."*⁹

(This is particularly true in South Australia in the Technical High School/High School dichotomy - in High Schools the top students do not do art or so-called "practical" subjects.)

Mr. Hill then went on to outline how the Ontario College of Art has developed an educational program which combines theory with practice and which places a stronger emphasis on the perceptual and intellectual aspects of art. His conclusion sums up the whole problem of the need for the reintegration of art through education when he states:

*"While art history can be taught successfully, as an intellectual subject and artistic practice as technical skill, the teaching of creative art requires an intellectual and practical balance. This is particularly so today when the whole concept of art is constantly challenged and extended.... The artist of today should be allowed the benefits of an integrated art education. It is hoped that perpetuation of 19th century fragmentation will not deny him this in Australia."*¹⁰

Perhaps the recent trend of incorporating Art Schools in Colleges of Advanced Education will have a profound long-term effect on art education, and a more balanced program of practical and theoretical elements, with a large range of alternative approaches to the phenomenon of art, will result.

4. ART EDUCATION

Lack of response may also be due to the kind of art education which goes on in the education system. It would be a profound mistake to suppose that art education alone should carry the responsibility for this unhappy state of affairs. Social forces are at work, the balance among which is more than the business of one group alone: and yet it is true that the art educator does have some contact in school with every child. The question is bound to be asked: is art education doing its job properly? Should not our future administrators, managers, headmasters, leave school with a clearer and more powerful understanding of the arts in the life of the individual and of society?

There is a paradox in the relation of art education to society. On the one hand society spends a good deal of money on art education. There are a great many schools of art and art departments of further education colleges; there are many universities teaching art history; most C.A.E.'s have an art department; art is taught in every secondary school; finally art is taught in every primary and every infant school in Australia. To teach art requires space, equipment and expendable materials; these are not cheap, although no one teaching art ever has enough.

On the other hand, in other ways society does not appear to value art education very highly.

In tertiary institutions art appears to have established a place - even though for a very small number of students comparably. Yet in secondary schools that place is relatively unimportant. Art is not a useful subject for university entrance; it is claimed not to be an intellectual subject; anyone can do it. It is useful in the sense that it provides a pretty secure pass for less intelligent pupils, and makes a change in the timetable from other subjects which involve more effort.

In the primary schools the situation is different but equally unhappy. Great emphasis is placed on art in the curriculum, yet art is taught by class-teachers inadequately trained, who will often admit their incapacity and uncertainty in the subject.

Moreover, for their contacts with the public and with parents the schools rely heavily on the arts. The school play, the school exhibition, the school orchestra, dance and movement - through all these the schools seek to present an image of themselves. Like examinations these manifestations cut across all educational activities, becoming meaningless when aping adult standards or appearing isolated from educational significance.

What of children and art? We have all seen small children practising the arts in an artless and undifferentiated way - moving from one form of expression to another freely as the creative flow takes them. The arts are not strange or esoteric to the young child; he moves in them as naturally as a fish in water. Adults enjoy watching him, respond to the innocent vitality of these untutored activities.

But children grow up; and the forms taken by their growing efforts to structure their experience are not always acceptable in terms of taste or social usage or morality. In the arts, as elsewhere, the child comes up against authority. He learns that some subjects are taboo, that there are prescribed forms, that there are techniques to be learned. He learns to adapt - perhaps too readily - often because he so enjoys doing. Even in the strait-jacket of Matriculation he finds his own satisfaction in his work. But for most children by this stage things have gone irreparably wrong. Art has become ART - unattainable, remote; what he does himself is no longer functional in terms of his needs and interests; is merely a vestigial thing, a reminder of times past. The gap is too wide; and many children are left to assume that they will never be artists, that they are left on the outside.

This need not be so, and that the study of the arts throughout children's schooldays need exclude no one. Where weakness in personal attainment

appears to close doors other means must be adopted to keep them open. In the normal processes of change and development we must give a new orientation to art education.

This will therefore mean better prepared teachers to give better art education programmes in schools so that community attitudes will be changed.

5. THE ART DEALING SYSTEM

A fifth set of attitudes are those manifested by the artists themselves and communicated to the public. As Bernard Smith says:

"A recent survey in Melbourne revealed that only three per cent of students who had completed a full professional education as artists were working as professional artists in the year following their graduation.

This is why the late Sir Herbert Read, with some justification, called art schools criminal institutions. In his view the students of art schools were the victims of their own and society's romantic fantasies.

How do the few succeed? Every art student knows that there exists separately from the art schools, which bear little relation to becoming a professional artist, another system which does. It consists of competitions, dealers, curators critics and grants.

The successful young artist wins an art competition, gets a favorable word from a critic or curator, finds a dealer who will give him a show, goes abroad for a year or two and returns (if he is lucky) on the wave of a new art fashion. For a few years he or she works with all the zest and confidence of youth. It gets more difficult after that, even for those who arrive." ¹²

Unfortunately this system leads to the visual arts being secluded from society in galleries. What is needed urgently is a system which can give broad social support to artists and provide them with a place in society, in a way that the art-dealing system unaided cannot: then the visual arts will be seen and experienced by a much wider group than at present and perhaps develop a role that is central and relevant in modern urban society. At the moment as Smith claims our "arts policy is little more than a case of an elite catering to an elite." ¹³

6. AUSTRALIA'S CULTURE

Space will preclude examination of this point except to say that Australia has a derivative culture by and large and this has affected the place and acceptance of the visual arts in society. The History of Art testifies to the centrality of Art in other societies in different periods of time. Perhaps the artist today has retreated from this role because of the uncertainty and the morass of values he finds himself bogged down in contemporary Australian society.

QUESTIONS

1. What is Art? Is it necessary to define it?
2. Is there an unbridgeable gap between artists and the general public?
3. Will the visual arts ever occupy a central place and have an important role in Australian society?
4. Has the institutionalization of art education destroyed creativity and limited the opportunity for the development of possible creative genius?

FOOTNOTES

- 1 Gombrich, E.H. *The Story of Art* Phaidon Press, London, 1972, p.411.
- 2 Schaeffer, F. *Escape from Reason* I.V. Press, London, 1960.
- 3 Toffler, A. *The Culture Consumers* Vintage Books, New York, 1964.
- 4 Field, D. *Change in Art Education* Routledge & Kegan Paul, London, 1970, pp.90-91.
- 5 Brook, D. "Art and Education", pp.2-8 in A.S.E.A. Bulletin. Special Issue, July, 1974.
- 6 Ibid.
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THE PARALLELS BETWEEN PRIMITIVE ART AND CHILD ART

The writer will use the following approach in this paper: firstly the term primitive art will be defined; next the similarities between primitive art and child art will be described; and lastly, there will be a discussion on whether any noteworthy conclusions may be made from the parallels listed.

What is "primitive art"? Viola¹ has claimed that:

"The best way to understand child art is to study primitive art, both of the races that lived tens of thousands of years ago and the art of living primitives."

There are many difficulties in defining primitive man as distinct from modern man because primitive peoples have been found to possess one or more attributes of civilization, such as moral standards, codes of law, and complicated social structures. Adam² defines primitive peoples as:

"those tribes who are outside the spheres of (a) modern European civilization, and (b) the Great Oriental civilizations - in other words, peoples representing comparatively low cultural stages."

The writer has found that writers on child art usually include the art of the ancient civilization of the Near East in the general category of primitive art when they compare it with the art of children. This is allowable particularly as there has been little or no change in the various schemata used in this art since pre-dynastic times. Consequently, for the purposes of this paper, the writer has included both the art of living primitives and that of Egypt and Western Asia, in this general discussion about the parallels between primitive art and child art.

There are five parallels between child art and primitive art that will be discussed, viz.

- (1) Expressive parallels
- (2) Technical parallels
- (3) Spatial and representational parallels
- (4) Symbolic parallels
- (5) Philosophical parallels

It is the writer's intention to discuss each of these in turn and to evaluate to what extent there is a similarity between child art and primitive art.

1. EXPRESSIVE PARALLELS

Viola³ states that: *"Primitive art and child art are first expression, not representation."* Since primitive art existed long before satisfactory means of written communication, obviously expression was its primary purpose.

A small child, like a primitive man, cannot write, nor does its experience of language enable it to express its thoughts adequately. Consequently, the child will mime, dance, clap, and scribble to express its response to various stimuli. As Lowenfeld⁴ asserted: *"Art is not the same for the child as it is for the adult. Art for the child is merely a means expression."*

When one looks at child art, the intense experience of the child is conveyed and the impact is very strong. A comment, made by Marion Richardson⁵ at the

at the close of her famous exhibition of child art in 1938, is illustrative of this point:

"Pictures are strange things to be with when it is getting dark; and six hundred of them had a great power. They shone. I felt that if I could have stayed looking at them all night I might, possibly, have understood just what it is that goes into a drawing when it is made, and lives in it for ever and ever ..."

The reason that the impact of child art is so strong is that it is composed of meaningful symbols which represent an event with only essential information. A similar claim can be made for primitive art.

However, it is important to realize that even though many works in child art and primitive art communicate a super-realistic imagery which people of the past would have considered magical, there are multitudes of very formal images through which is communicated their endeavours to order and stabilize their changing environment.

2. TECHNICAL PARALLELS

The technique which most resembles that of primitive artists is that displayed by the young child of four to nine years, the period in which schemata in line form are developed and repeated.

The technical basis of primitive and child art is outline which either encloses the whole or main parts of an object or line, to suggest the silhouette of thin objects. Unlike the symbols used by primitive artists, those used by the modern child vary, each individual developing favourite schemata e.g. rectangles, triangles and oblongs are interchangeable; and the circle is the most common schema, nearly always serving for heads, eyes, tree-tops, ponds and similar objects. The symbols which represent the details of the object depicted are framed inside these basic geometrical schemata or primary outlines. In a similar way, primary outlines drawn by primitive artists, serve the same purposes, except that the primitive artists execute their work with far more precise craftsmanship.

3. SPATIAL PARALLELS

Lowenfeld⁶ claimed: "that in representing space, the basic line is used (by the primitive artist) in exactly the same way as it is used in the drawings of the weak-sighted." The constant use of symbols to represent space is quite discernable in the ancient civilizations of the Middle East.

In child art, as soon as the normal child has achieved - a recognizable schema for drawing the human figure, the primary base line appears - the first space schema. After the child has firmly established this primary base line as a schema for supporting figures, buildings and plants, the line will tend to rise from the bottom of the paper. Soon, other base lines are organized by the child to outline significant schema.

The clearest demonstration of the concern of both the primitive artist and the child with this is provided by their transparent pictures. Clear

examples of the internal structure of animals appear in the art of primitive races. In the works of the Eskimo, the Australian Aborigine and Indian, bones intestines and edible flesh have been sharply outlined. Also, the paintings of the ancient Egyptian and the modern child include populated interiors of building.

It could be claimed that, like that of the primitive artist, the work of a young child gives a clearer viewpoint than the sophisticated perspectives and projections of today. A young child draws a circle of children holding hands with the children at the top of the group upside-down to show its circular organization, and thus expresses an architectural concept of space rather than a visual one, by the constant use of elevations, plans, and sections. These viewpoints are much superior, for the child's purpose of expressing space, than perspective and also for the primitive artist.

4. SYMBOLIC PARALLELS

The use of symbols in the art of children and in that of many primitive groups provides an obvious parallel. As Kaufman⁷ claims:

"The child is involved in his own mythical world, and like the primitive mentality, the child's activity is one of spontaneous thinking. This mental activity is not usually of conscious nature, of a logical cause and effect, but generally derives from the unconscious. Its symbolic representation has an almost direct line to those psychic human attributes that are below the threshold of ego understanding."

The repetition of favourite schemata or symbols is analogous to all primitive art. To the primitive artist symbols are convenient and sufficient for conveying events and ideas, and for making images, so he has no urge towards realism; thus the Australian Aborigine draws a circle or spiral to indicate a waterhole or hill. Likewise a child repeats circles for a head or a tree-top. His schemata or symbols have no root in immediate observation, they are repeated like words. Sully⁸ remarked that the way a four-year-old child repeats a schema of lines for a cat 'is closely analogous to the symbolism of language'. Viktor Lowenfeld⁹ has affirmed that only this type of child art, art not derived from observation of nature, is comparable to primitive art, and that 'in the art of weak-sighted children we find in their purest form all those parallels to primitive art...'

By nine years of age the modern child is working from nature to a limited extent, and by eleven years the realization that his favourite symbols are non-realistic causes him to abandon them. Creativity is usually terminated in the frustrations of attempted realism.

The need felt for realizing symbols by young children any by primitive races stems from their mutual desire to order their environment. Worringer¹⁰ stated: *"For primitive man artistic activity meant the impulse to establish a world of absolute and permanent values."* Stabilization can be discerned in all primitive forms of art. The primitive Egyptian painted simple and complete triangles on his pottery to represent the wild mountains to his east, and later both the Egyptians and Babylonians created geometrical mountains of stone or brick; similarly a child stabilizes a forest of wild trees into orderly rows of geometrical shapes.

5. PHILOSOPHICAL PARALLELS

Admirers of the natural savage in the tradition of Rousseau and D.H. Lawrence, are keen to equate the low cultural and mental level of primitive man and the child with purity and sincerity.

Both Viola and Adam quote a passage from G.A. Stevens, "Educational Significance of African Art" in which he wrote:

"Primitive Art is the most pure, most sincere form of art there can be, partly because it is deeply inspired by religious ideas and spiritual experiences, and partly because it is entirely unself-conscious as art, there are no tricks which can be acquired by the unworthy, and no technical exercises which can masquerade as works of inspiration."

Viola seems impressed with this viewpoint and follows with another idealistic quotation on child art, this time by Sir William Rothenstein: *"Simplicity as well as wisdom comes from the Gods"*. Adam unlike, Viola, does not share Steven's viewpoint and comments in a tolerant way that the "primitive" artist is not always as naive as one would like to think. Certainly the ideal concept of a noble pure savage, unselfconscious and responding in a simple way to a natural environment, is hard to justify. Experiences of the customs of primitive races show them as extremely selfconscious, much involved with bodily habits, full of superstition, taboos, and magical tricks, practising bodily mutilation, afraid of the natural state of darkness, and so complex and confused in outlook as to be unable to be sincere, albeit spasmodically. Steven's view that primitive races do not intend to impress with technique is also debatable. Adam¹² asserts: *"The aim of the primitive artist is good craftsmanship"*.

Equations of the outlook of the primitive artist and the modern child can be dubious. Sully warned that we should not expect a perfect parallelism, yet in point of technique and method both often appear similar.

In conclusion, several important points should be made.

Firstly, it is obvious from the discussion about the representation of space by children, that any attempt to teach formal perspective to young children will merely frustrate the natural mental growth of the child and create confusion.

Secondly, with a knowledge of primitive art, a teacher can certainly better understand the artistic progress of the child, and that communication must be in terms relevant to the concepts of the child.

Lastly, that parallels to primitive art help us to understand that child art is not an immature version of adult art, but a distinct stage of mental growth and it has a very important function in child development.

As Herbert Read¹³ wrote:

"From a study of the Negro and the Bushman, we are led to an understanding of art in its most elementary form, and the elementary is always the most vital."

FOOTNOTES

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- ³ Viola, W. op.cit., p.20.
- ⁴ Lowenfeld, V. & Brittain, W.I. *Creative and Mental Growth* New York,
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- ⁵ Richardson, M. *Art and the Child* University of London Press,
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- ⁶ Lowenfeld, V. *The Nature of Creative Activity* Routledge and Kegan
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- ⁸ Sully, J. *Children's Ways* Longmans, Green, London 1897, p.173.
- ⁹ Lowenfeld, V. op.cit., p.133.
- ¹⁰ Worringer, W. *Form in Gothic* G.P. Putnam's Sons, London, 1927, p.29.
- ¹¹ Stevens, G.A. "Educational Significance of Indigenous African Art"
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- ¹² Adam, L. op.cit. p.33.
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THE MILDURA SCULPTURE EXHIBITION 1961 TO 1975

Tom McCullough,¹ Director of the Mildura Arts Centre, has claimed that the Mildura Sculpture Exhibition has acted as a catalyst in developing sculpture in Australia. It is the only periodically serious attempt to bring together in a comprehensive way what is actually being done. Hutchinson² also supports this view when he states that:

"It was these important exhibitions, which began in 1961, more than any others, that defined the changes of style and taste, and the advances in Australian sculpture during the decade."

One could argue that the sculpture itself has provoked responses from a number of artists e.g. in the present show such pieces as Kevin Mortensen's Delicatessen, Domenico De Clarío's untitled rubbish-heap, Alison Cousland and Margaret Bell's garden, Graeme Davis' untitled piece and a number of other pieces were specifically designed as a response to the environments available, and were not conceived until the artists came to Mildura, e.g. in a discussion³ between Noel Sheridan and Domenico De Clarío. Sheridan asked: "How context dependent do you think this work is? One knows it is showing at Mildura, therefore" Domenico replied:

"I'm not interested in that at all. All of that is incidental. I'm asked to work here so I do. I'm interested in moving through this lay-out. The actual day or two that I spend here - just moving around in the sun. It's a work process. I'm not interested in a point of view and then working on it for six months and then coming here and dropping it. I didn't think about it at all before I came up here."

McCullough also said that most of the sculptors in the 1973 exhibition were keen to take advantage of the natural site, incorporating it into their work.⁴ The fact that there were a number of ephemeral pieces and performances in both the 1973 and the present, further supports the above contention.

The change this year from a triennial to a biennial has resulted in a reduction in artists' motivation to produce something especially for Mildura, as many of the pieces in this year's exhibition had been shown elsewhere. So perhaps the decision to use the Mildura Exhibition as the first event of Arts Victoria '75 has resulted in a lack of response in many of the artists so far as producing any new work.

However, both the changes in modern sculpture and the changes introduced by the Gallery and its staff have dynamically interacted and the interplay has produced the present situation. As Elizabeth Young comments:

"The value to art in Australia and to sculpture in particular is not only the exhibition itself but the bringing together of art personalities and sculptors from far and wide resulting (in) interchange of ideas"

It is interesting to note that there has been a change in the funding over the period. In the earlier exhibitions, the townspeople were partially responsible for the funds. Mildura Wines gave \$1,000 for prizes in 1961; the exhibition's

name was changed to Mildura Prize for Sculpture in 1964 as the local council provided the greater proportion of the finance; in 1967, S.P. Australia provided \$1,500 for prizes; and since 1973 the Victorian Government and the Visual Arts Board have both given substantial grants to stage the exhibition (\$10,000 each in 1973). A comment from the press cuttings for the 1973 exhibition illustrates this point: "These people, he said, thought council had underwritten the cost of the sculpture exhibition. But this was wrong. Council had not spent a cent." ⁶ The Mildura Council provides funds only for the running costs of the Gallery and the salaries of its staff.

Now, let us examine the changes that sculpture has undergone since 1961 and the responses they have evoked from the Gallery and its staff, and the townspeople of Mildura.

Firstly, there has been a change in the kind of object displayed.

Sculpture in 1961 was in the main, small in scale, portable and mounted on pedestals. In the ensuing exhibitions, the object was shifted from the pedestal to the floor or ground and began to spread over the display area. Sculptures also increased in size. Several examples from each of the exhibitions illustrate the above points:

- | | | | |
|------|----------------|----------------------|---|
| 1961 | Pam Hallandal | "Jack and Agnes" | 25" |
| 1964 | Ian Bow | "Death" | 20" |
| 1967 | Bert Flugelman | "Equestrian" | 96" |
| | Darcy Lange | "Cadmium Red" | 6'0" x 10" wide |
| 1970 | R. Butler | "Monument" | 15' x 12' x 12' |
| | Tony Colling | "Wind Construction" | 40' |
| 1973 | Kaye Dineen | "Untitled" | 3.05 x 1.52 metres. Scattered ground sculpture varied in height from 30.5 cms to 75.34" |
| | Bert Flugelman | "Australian Cottage" | 1.52 x 9.15 x 9.15 metre |
| 1975 | Andrew McEwan | Copians | "Capability Recycled" 4.57 x 4.57 x 3 metres |
| | John Panting | "Untitled" | .61 x 6.10 x 6.10 metres |

As McCullough ⁷ stated: "Sculptures are noticeably larger in scale this year, and most invitees have displayed the adventurous brilliance for which they were selected" - and this trend continued in the later exhibitions.

The staff of the Gallery responded to this change by increasing the number of venues available to exhibitors. Up to 1970, Sculpture was displayed in the Arts Centre and on the 12,000 square yards of lawn outside the gallery. Following the 1970 exhibition, McCullough the Director, took up a scholarship awarded by the Art Galleries Association of Australia and examined sculpture parks and cultural activities in Japan, Britain and Europe. As a result of these investigations and the experience of organizing two exhibitions at Mildura, he suggested to the Mildura Council that a sculpturescape of 20 acres be established on the undeveloped land between the River Murray and the Arts Centre. This was subsequently agreed to by council and the area was fenced and prepared in time for the 1973 Sculpturescape. This meant that for the first time sculptures could be related to the environment, and taken out of the context of neatly manicured lawns and the gallery. As McCullough ⁸ stated:

"Sculpturescape '73 will be a post-Christo landscape in which an Australian public art gallery becomes totally concerned with the

installation of important works of art which define, react or respond to, contradict, transform or consciously ignore a set environment."

Hutchinson⁹ claims that the aims of Sculpturescape 73 were to keep the Triennial developing and to take into account current trends in art in two ways:

1. It allowed for large scale works
and
2. It allowed for sequential works.

Hence the change in size and kind of objects displayed caused a direct response in the Director and his staff to investigate and develop the sculpturescape and to increase the number of other venues because of this change.

Secondly, there has been a change in the technology and materials being used to make sculptures.

Alan McCullough¹⁰ said in 1961 that:

"A survey of the sculpture of today is at the same time a survey of the contemporary technology, for the art of the sculptor today covers, as well as the techniques of the past, the welding and shaping of a wide variety of new materials extending from aluminium and sheet iron to wire, plastics and other modern synthetic substances."

Therefore, it would be expected that the Director and his staff would have increasingly broadened the scope of the exhibitions if they were responding to the increasing number of materials being used in sculptures. This is most evident in the six exhibitions under review.

In the 1975 exhibition, there were eight venues which, in itself, is indicative of an awareness of new developments in sculpture and a desire to make the exhibition a truly survey one. Previous exhibitions also indicate this awareness and response.

In 1964, materials were still dictating the form e.g. Owen Broughtons rod piece. However, there was also the inclusion of other pieces which showed that sculptors were developing and using materials in different ways, e.g. Inge King's "Flight arrested" showed how sculptures were beginning to enclose space and to use flat planes.

In 1967, sculpture was becoming more abstract and there was the use of ready-made objects such as car stoplights, plastic balls. Minimal sculpture was developing and this is seen in such works as Nigel Lendon's slab construction of polychromed wood. The 1967 exhibition was characterized by more synthetic works, less technical in character and greater use being made of colour, texture and form. Lynn¹¹ and Thomas¹² both noted the invasion of sculpture by painting and the conscious reaction to anti-pictorial sculpture - and this trend was evident in the 1967 show.

In 1970, McCullough and his staff changed the nature of the exhibition. Previously, work had been pre-selected by Art Galleries in the capital cities. In 1970, entry was by invitation only. This allowed McCullough to make the

exhibition truly a survey one and to include works that showed new directions in sculpture. Works were becoming more theatrical, more architectural in form, and one could physically walk through them e.g. Jim Allen's environmental piece, made of hessian with neon tubes and barbed wire is an example of this new direction for sculpture; another example was Bill Gregory's striped work which posed problems of light.

McCullough also included work of people who were not strictly regarded as sculptors such as Ken Beatty who displayed 300 units of plastic filled with water. Perhaps, he was responding to the change in sculpture and was trying to include people who were "artist-sculptors" as distinct from "designer-sculptors" as Brook¹³ points out. Whatever the reason, these developments in sculpture in 1970 resulted in a further change to the system of selection. McCullough changed the system of invitees to that of invitees as well as artists who were recommended by other artist. This led to a greater variety of sculpture in the exhibition - sculpture appeared as a game; the participation of people became important e.g. S. Leissman's Cybernetic land-piece; the artist became the work; video, film and post object art works also began to be selected; the art/life dichotomy became important¹³ - as Thomas¹⁴ stated:

"The main current concern of younger artists is the art/life disjunction. They want art for all, art merging into life. They don't like art museums, where objects or activities are enshrined and sanctified, separate from life."

So it is clear from the above that the widening developments in modern sculpture in Australia (Smith¹⁵ says that there has been an explosion in the category known as sculptural sense) were recognized by the Director and his staff in two ways:

- (a) by the diversity and scope of the works selected;
and
- (b) the provision of adequate venues for these works so that the exhibition was a truly representative exhibition of current experimental work.

Thirdly, the change in the opportunities for sculptors in Australia also provoked changes in the exhibition's nature.

This is reflected in two changes in the exhibition:

- (a) prize giving ceased after the first three exhibitions;
- (b) the change in size of the exhibition.

(a) PRIZE-GIVING

The first 3 sculpture exhibitions had prizes. In 1970, and in subsequent exhibitions no prizes have been awarded. Instead, purchase budgets have been provided to build up the Mildura Arts Centre collection. The writer believes that there were two main reasons for this change - firstly as given by McCullough¹⁶ - prize giving is not a primary incentive for the exhibition of the sculptor; secondly, because of the changed position of sculpture in Australia.

During the '60's the position of sculpture in Australian society changed - there was a noticeable increase in the number of sculptures commissioned for new buildings; the Alcorso-Sekers Prize was inaugurated; sculpture

sculpture societies were rejuvenated; a sculpture section was established at Sydney's Royal Easter Show; there was a touring exhibition of Recent Australian Sculpture in 1964-65; there were a number of notable individual exhibitions; and the work of Melbourne's Centre Five gave leadership and direction in the field.¹⁷ All of these activities as well as purchases of sculptures by public galleries, and support of the exhibition by the State and Federal Governments, led to a renewed interest in sculpture at this time. Hence, this changed position of sculpture in Australian society also influenced McCullough in discontinuing prize giving, as money ceased to be a prime motive for entering the exhibition.

(b) THE CHANGE IN SIZE OF THE EXHIBITION

Year	No. of Works	No. of Artists		
		M	F	Total
1961	122	34	17	51
1964	106	44	12	56
1967	94	57	11	68
1970	120	57	4	61
1973	130	76	10	86
1975	150	98	12	110

Table 1 : Size of Mildura Exhibitions

The changed position of sculpture in Australia during the 60's is also related to educational opportunities. Tertiary education expanded in the 60's and so many more sculptors were graduating than previously. Furthermore, with this expansion, many sculptors became assured of permanent positions as lecturers and so were able to pursue their work with more financial security, e.g. The major South Australian sculptors - Lyle, Broughton and Clements all gained lecturing positions at the S.A. School of Art in the 60's. Until 1972, Governmental assistance to the arts was almost non-existent. The creation of the Visual Arts Board and the Film and Television Board led to grants to sculptors for their work, e.g. Lyle and Coleling in the current exhibition. Thus the response that has occurred, is the considerable increase in the exhibition's size, since 1970 (almost double).

Fourthly, there has been a development in the concept of sculpture to include non-saleable ephemeral objects, video, film and other pieces, all included under the generic term of "post-object art".

(This has been particularly evident in the last two Mildura exhibitions.) Donald Brook¹⁸ has commented on this at length, e.g. he described the 1973 exhibition as being a victory for the new art - a range of objects, activities and ideas that were formed by negating or inverting one or more of the features of the traditionally established paradigm of art. The staff of the Arts Centre responded to this development by: selecting representative works of these developments; by providing venues for them; and by giving a number of \$500 awards for these non-purchaseable, perishable, and conceptual pieces (in 1973 and 1975).¹⁹

Lastly, sculpture has been used as a political weapon and this has had its effect on the exhibition.

Sculpture is made by people and thus it cannot be divorced from their values about the nature of society, the nature of man etc. Art has been used as a political weapon in many societies and sculpture is no exception.

Tom McCullough has obtained an exhibition of French Sculpture to be shown at the Arts Centre at the same time as the 1973 Triennial. He had organized this after three years of negotiation. The French sculpture exhibition was put off after a reasonable proportion of Australian sculptors threatened not to show if the French exhibited concurrently in Mildura. For most of these sculptors the reason related to the intended French nuclear testing during the period while the Triennial was on and the way in which the French were trying to use the exhibition as a political weapon. This illustrates how sensitive an issue politics is and how the staff of the gallery responded to the artists' demands.

FOOTNOTES

- 1 T. McCullough, lecture 29/4/75.
- 2 N. Hutchinson "Australian Sculpture in the Sixties" p.6, *Other Voices*, 1, 3, October - December, 1970.
- 3 Notes, Noel Sheridan, No. 2 *Mildura* March, 1975.
- 4 T. McCullough, *Sunraysia Daily* 8/3/75
- 5 E. Young *No Praise too much for Mildura Show* Appendix, 1973 Catalogue.
- 6 *Not all sculpture pieces liked* *Sunraysia Daily* 14/4/73 Appendix, 1973 Catalogue.
- 7 T. McCullough quoted in *In the shadow of a mushroom cloud* L. Thomas, *The Australian*, 3/3/73.
- 8 T. McCullough *Sculpture Mildura* p.4, 1970 Catalogue
- 9 N. Hutchinson *Sculpturescape '73* *Art in Australia* July-September, 1973.
- 10 A. McCullough, 1961 Catalogue, p.16
- 11 E. Lynn *Recent Trends in Australian Sculpture* p.17, 1967 Mildura Catalogue
- 12 D. Thomas "Mildura Sculpture" *Art in Australia*, 5, 1, p.352.
- 13 N. Hutchinson *op cit* *Sculpturescape '73*.
- 14 D. Thomas *Art into life at Sculpturescape* Appendix, 1973 Catalogue.
- 15 T. Smith *Art Criticism/Self Criticism* p.1 1975 Catalogue
- 16 T. McCullough p.1 1973 Catalogue
- 17 E. Lynn *op cit* p.17.
- 18 D. Brook "Power of the Traditional Fool" *Nation Review* 11/5/73.
- 19 N. Hutchinson *op cit* *Sculpturescape '73*.

THE EDUCATION OF ARTISTS AND DESIGNERS

In the past, Art Education in Australia has been conducted largely in separate institutions and an ivory tower elitism developed and this historical factor helps account for the separation of practical from non-practical encounters with art in Art Schools - and this has been noticed by some overseas visitors, e.g. Bracey made some very critical comments about Art Education in Australian Education News, October 1972, pp. 7-10. He claimed that:

"Perhaps the most conspicuous features of Australian art education for example, to anyone from outside looking in, is the way in which it seems to actively discourage students at all levels of education from engaging in either intellectual or non-practical encounters with art."

He then compared this approach with New Zealand art education programs which have been designed to integrate substantial intellectual challenge with creative work, by giving students the opportunity to engage in encounters with art without demanding that they must always assume the role of a creative artist in the process. Implicit recognition is given in course structures to the importance of the roles played by critics, aesthetic philosophers, psychologists and art historians in defining the shape of art. As he stated:

"Schools of Art in Australia, because of the very nature of the context within which the function (isolated from other tertiary institutions) tend to concern themselves almost exclusively with the practical aspects of manufacturing art works. They also tend to encourage their students to believe that any other kind of encounter with art is both inferior and an impediment to the more serious business of making it."

Perhaps the recent trend of incorporating Art Schools in Colleges of Advanced Education will have a profound long-term effect on art education and a more balanced program of practical and theoretical elements with a large range of alternative approaches to the phenomenon of art will result.

One of the major factors which will be instrumental in fostering this change, will be the new organizational structures and functions imposed by the absorption of Art Schools into larger academic institutions such as Colleges of Advanced Education.

Organizational theorists claim that the best way to change the behaviour of organizational members is to change the structure as this will affect day-to-day roles, perceptions, control of inputs and outputs etc. The writer believes that in this process, there will be some pressure to raise the intellectual content of some courses in art and design. Perhaps this is long overdue.

If one asks, "what exactly is art education for?", it is obvious that it is for many things. The education of artists of the highest rank; the preparation of designers for industry; the preparation of craftsmen such

as studio potters; the education of potential teachers of art in schools; the creation of an enlightened body of consumers; the transmission of the tradition of cultural and visual civilization. Now it is clear that many of these aims are only partially congruent.

It is also clear that it is necessary above all for Art Schools to be concerned primarily with awareness and development of the mind and not to base a curriculum on skills and techniques if the aim of a course is to give an adequate education in the visual arts - this has some important implications, viz.

- (1) The tendency of some institutions to "train" students for narrow utilitarian vocational ends is the antithesis of what should be occurring - education based broadly on approaches of the relevant areas of experience. Thus there should be a breaking down of traditional barriers and the development of learning landscapes, based on a wide range of experiences. Art education has been traditionally concerned with the manipulation of materials, more or less appropriate to particular purposes. The assumption has been made too often that if a material is randomly manipulated for long enough, something significant will result. A more productive alternative would be to view materials and structural forms as interdependent. Then a more sophisticated, vigorous, scientific approach could be employed towards materials and these materials in turn could be used as vehicles among a range of cross-disciplinary options in creating a product conceived in terms other than the dictates of a particular medium.
- (2) The environment should be used to a greater extent in course structures than has been the case previously.
- (3) Systematic education in perceptual development should be undertaken.
- (4) Systematic ways to stimulate and develop innovative behaviour should be explored.
- (5) Critical and reflective abilities should be developed by use of specific criteria to evaluate creative work.

From the above, it is evident that there will be many possibilities and alternatives available for course planners, depending upon their philosophical orientations and the importance given to any or all of the above proposals. The opportunity now given to develop new courses for national awards in advanced education, means that art educators are in a unique position to develop forward looking, flexible courses, (based on research and theories of instruction) that will be relevant for the future. It is clear, whatever course of action is taken, that one of the most pressing needs for courses in art and design is to develop integrated "core" studies incorporating such "subjects" as Art History, Liberal Studies, Conceptual Studies, Theory of Art and Design. etc. because the success or failure of any course will be determined in the long-term not only by the technical ability of the artists but also by his ability to generate ideas. In the past this has been recognised, but there has been a tendency to agree that these courses are necessary in principle and yet

give them a peripheral place in a course structure. There is a need for a fundamental rethinking of the whole approach - true interdisciplinary studies approach is needed.

It is obvious that our art heritage, in its social, cultural context, should form an important part of the essential content of such a core course. The goal would be to give an awareness of the role and function of art in all periods of time and in the lives of peoples in different environments and cultures - a purpose that will make the art of the past as real as that of the present. In addition, a thorough and penetrating understanding of today's world should be given so that the kind of knowledge and understanding given would allow the scope of student art to encompass such diverse areas as:

- (a) The solution in art of social and economic problems through city planning.
- (b) Understanding of human behaviour and structures of social relationships.
- (c) Understanding the fundamental ideas and discovering of science, and the technological advances in industry, business, commerce and communication.
- (d) Understanding of familiar phenomena of the universe in which we live.

It is obvious that radical changes will be needed if these innovations are adopted, e.g. hours that students are committed to class work will need to be reduced; roles of art lecturers will need to change through retraining so that more attention is given to curriculum development, selection and organization of the learning experience, and communication of the student using both visual and verbal techniques; and greater use will need to be made of available expertise in other institutions and the community. In conclusion it is obvious that significant levels of sophistication and making of the visual arts can be obtained only through intellectual understanding. It is not enough to "do" art, one must know what one is doing in order to obtain either the fullest response or the deepest expression. It is not that art is a cognitive matter, but that man is a cognitive as well as an emotive creature.

THE LIBERAL EDUCATION OF ART AND DESIGN STUDENTS

Art, as an organised field of study, has two distinct yet inseparable bodies of Knowledge. One relates to the creation of artistic forms - the 'doing' or making of art; the other encompasses the critical analysis of a work of art - looking at and making qualitative judgements about it. The aesthetic experiences for these different purposes of artistic production and appreciation embraces a search for harmonious relationships among three interrelated elements - matter, form and content. More specifically, this means the medium or materials used with integrity by the artist; the concepts of structure that guide the organization of his work; and the theme, idea or underlying meaning that is given visual form. Differences in the approaches to these aspects of the art experience by artists, teachers and critics have given us not only a very wide range of qualitative artistic expressions but also a variety of aesthetic theories.

When the curriculum builder has chosen one or the other of these aesthetic qualities as the springboard or initiating impulse, we get either the materials centred, design-centred, or the idea, centred art school programme. Roy Ascot, in a recent article criticized present art education and claimed that -

"... Art education today is a mindless affair, entropic, cautious, tedious and as far as my sense of growth in human personality and awareness is concerned simply dangerous. It keeps the individual student locked into the past, compartmentalized into the present and shut up in himself. There is no sense in inventing problems, inventing alternatives - structures, systems, images or human relationships; no sense in inventing the future. Art education is still concerned with examining and reflecting experience rather than creating new experiences. There is no sense of Thrust, tracking down the unknown and exploring the frontiers of visual thinking. The art schools and departments of art have, for the most part, rigid archaic, structures based on the old guild and craft divisions of labour - painting, sculpture, graphics, dress and so forth. The courses are techniques based and technique dominated."

Later on in the same article, Ascott emphasizes the need for Art schools to be concerned primarily with awareness and development of the mind and not to base a curriculum on skills and techniques as he considered this would be inhibiting.

From the foregoing, it is clear that the generation of ideas and the translation of these ideas into visual images are essential components in creating a work of art. Consequently it is necessary that art and design students be given formal opportunities to develop these all important ideas - and this was the rationale underlying the inclusion of Liberal Studies courses in Fine Art and Design courses at the South Australian School of Art. Liberal Studies courses have been designed to enable students to continue their general education and also to gain specialized knowledge of more theoretical areas which can be related to their practical work. The South Australian School of Art requires all students to spend a portion of their weekly time in these study areas. Courses in Liberal Studies aim at developing the students' understanding of the social and

cultural framework in which both Art and Design exist and with which they are interrelated. Specific aims include the following:

- (1) To enable students to understand relationships between their own activities and the culture within which they live and how it evolved, so as to build up a background against which they can view the experiences gained in the studio and workshop.
- (2) To give students the experience of alternative ways of collecting ordering and evaluating information - to inform but not to dictate to the creative aspect of their work. Development of technical skills and understanding are important but it is also important that we encourage the individual's creativity including his ability to discover new relations, to reformulate ideas and feelings, to devise new means and approaches to his artistic realization.
- (3) To give students an appreciation, awareness and understanding of their own physical, social and mental, environment and the problems confronting modern man.

Verbal and written language expression is the prime medium for these more theoretical courses, and this involves the student checking his reasoning, expressing himself clearly, and indicating a logical approach to a variety of problems. The general philosophical basis for most liberal studies work is based on the psychological maxim, which many educators regard as a truism, that there is no such thing as a completely novel idea. All ideas are a reassociation or a re-juxtaposition, or a re-arrangement of ideas we have already assimilated from the variety of experiences which constitute our conscious life. It follows from this that a general policy for Liberal Studies work is to enable each student to enrich his or her experience by a continuing contact with imaginative, varied and, stimulating material on a broad front, as well as providing useful, specialized, educational material in a few areas pertinent to their regular diploma work.

The methods of teaching include lectures, tutorials, problem analysis, discussions, debates, films and video, recordings, field trips and seminars which take the place of most tutorials in advanced years, the students presenting research papers.

Assessment is carried out on a termly basis in first year and a semester basis for other years. In 1974, when the year will be divided into semesters, all courses will be assessed on this basis. Students are usually required to present a lengthy assignment and a seminar paper each semester. Opportunity is given for more visual use of a variety of media in the presentation of assignments and projects. A wide range of reading matter is suggested and students are strongly encouraged to extend their capacities to research and, assimilate information of all kinds. At present there are two hours per week of formal instruction in Liberal Studies for each student.

A major difficulty encountered in designing courses was to determine the nature of the course content and the relationship of these studies to the students' work in the studio, particularly as there are six departments with different orientations and philosophies of education. A further difficulty was that of designing suitable courses which catered for all students. Previously, very real problems had been encountered in imposing a broad general course of studies on students because of the tremendous diversity of interests, orientations, educational capacity and application. The writer was quite opposed to the separation of students into departmental cliques for non-studio studies as Liberal Studies is the only subject in the Art School where students from all specialist areas meet and stimulate one another and act as a brake on extreme narrowness and overspecialization. To overcome this problem, a plan was formulated in which elective areas were introduced at second, third and fourth year levels, whilst a general course was retained at first year level. The present courses in Liberal Studies represents an attempt to arrange a marriage between the present staff's abilities and interests and the estimated needs of students in an Australian tertiary institution providing courses in art and design. An outline of these courses follows:

LIBERAL STUDIES I (COMMON COURSE)

The first year student is introduced to a sample of topics at a more basic level, of the kind with which he or she could reasonably expect to be presented in the years of the diploma courses. This course draws upon a number of traditional academic disciplines such as Drama, Literature, Sociology and Psychology, to acquaint students with many aspects of the arts in the twentieth century, and the relationship of these art forms to the society in which they exist. A statement from the School's handbook amplifies this comment:

"Seminars and tutorials on an integrated study of the humanities and social sciences. Disciplines such as history, music, literature, sociology and philosophy, traditionally treated as independent subjects are brought together into a unified course."

LIBERAL STUDIES II (FIRST YEAR DIPLOMA STUDENTS)

The second year student, at present, is able to select an option from the following range of subjects:

- (a) Drama
- (b) Music
- (c) Man in the Landscape
- (d) Creative Writing
- (e) Self-directed Studies

It is anticipated that these options will change from year to year, as staffing arrangements permit.

LIBERAL STUDIES III AND IV (SECOND AND THIRD YEAR DIPLOMA STUDENTS)

For these courses students are able to select an option from a range of courses made available to them from time to time, and as staffing arrangements permit.

- (a) Australian Studies
- (b) Asian Studies

- (d) Drama
- (e) Creative Writing
- (f) The World in the Twentieth Century
- (g) Self-directed Studies

The purpose of offering electives is to allow each student to follow his individual preferences as much as possible. The writer believed that later year students also should have the opportunity of undertaking an extended piece of research work if they desire and so self-directed studies was included in the list of options available.

Plans are also in hand to develop courses for 1975 that will form mandatory basic core studies for the needs of students in the various departments.

In conclusion, this approach would provide an enriched background and extend the range of ideas available to Art and Design students so that their inquiry and creative work would be related to a larger context than the entirely personal.

ART HISTORY IN ART SCHOOLS

In the March issue of the C.A.S. Broadsheet, David Dolan discussed the teaching of Art History in Art Schools and I believe his arguments are correct, in principle. His comments are supported by other writers in the field, e.g. Bracey made some very critical comments about Art Education in Australia (Education News, October 1972, pp 7-10).

Bracey claimed that:

"Perhaps the most conspicuous feature of Australian art education for example, to anyone from outside looking in, is the way in which it seems to actively discourage students at all levels of education from engaging in either intellectual or non-practical encounters with art."

He then compared this approach with New Zealand Art education programs which have been designed to integrate substantial intellectual challenges with creative work, giving students the opportunity to engage in encounters with art without demanding that they must always assume the role of a creative artist in the process.

Implicit recognition is given in course structures to the importance of the roles played by critics, aesthetic philosophers, psychologists and art historians in defining the shape of art. As he stated:

"Schools of Art in Australia, because of the very nature of the context within which they function (isolated from other tertiary institutions) tend to concern themselves almost exclusively with the practical aspects of manufacturing art works. They also tend to encourage their students to believe that any other kind of encounter with art is both inferior and an impediment to the more serious business of making it."

Perhaps the trend in Australia, to incorporate Art Schools into Colleges of Advanced Education will have a profound effect on this approach to Art education so that a more balanced program of practical and theoretical elements with a large range of alternative approaches to the phenomenon of art, will result.

The field of art is somewhat unusual, at least in terms of the extent to which its development historically has been organized into a separate body of knowledge, and subjected to research. Our art heritage, in its social cultural context, should form an important part of the essential content of a course for an artist and designer. There are a number of ways for acquiring adequate knowledge and understanding of the historical development of art.

I believe that the most direct and effective way is through an organized art history course. However, I do not see this as being mutually exclusive to any other approach. I am sure that in addition to an Art History course students should also be given opportunity to build their understanding of an art heritage through:

- (1) experience in general art courses in which historical knowledge is integrated with active involvement with media and technical processes;
- (2) by self-study through comprehensive and well-documented literature;
- (3) visits to art museums, galleries and the like.

Whatever the source of approach, the goal is to gain an awareness of the role and function of art in all periods of times and in the lives of people in different environments and cultures - a purpose that will make the art of the past as real as that of the present.

In conclusion, I believe that there is a pressing need in all courses of art education to concentrate on the acquisition and generation of ideas through integrated *core* studies incorporating such subjects as Art History, Liberal Studies, etc. because the generation of ideas and the translation of these ideas into visual images are essential ingredients in creating a work of art.

There is nothing as practical as good theory because theory directs practice and corrects it. Consequently the theoretical components of art courses should be given a much greater place in course structures than has been the case previously if education is our aim rather than solely producing **skilled** technicians.

As Bracey concluded:

"More important perhaps, the graduates from the course at the University of Auckland, have shown that far from doing them a mischief, the intellectual demands made of them during their studies have significantly enlarged their potential both as artists and teachers."

WHAT IS A WORK OF ART?

It is difficult to separate the definition of what of work or art is from what is art. For example, when asked whether a chimpanzee's pictures are "works of art," almost every unsophisticated person would probably answer that they could not be, since a chimpanzee is not capable of expressing his experiences. Rocks and stones worn by wind and rain so that they look like a piece by Henry Moore are similarly refused the title "work of art". Similarly, a customs official would not be inclined to regard a normal bathroom tap as a work of art, even though it is consigned by a well-known artist to an art exhibition, but not for the same reason as the earlier cases.

The uncovering of grounds of such opposed opinion reveals assumptions to the nature of art, the essential features of creative activity and of artist qua artist, of aesthetic experiences and of aesthetic values. Hence, these are assumptions that need to be brought out into the open and examined.

Monroe C. Beardsley states that: *"Works of art fall into a number of readily distinguishable subclasses,"*¹ with definable properties which they have in common. He then goes on to list them - poems, paintings, plays, statues, symphonies, etc.

All the great traditional theories of art claim to incorporate within them an answer to the problem as to what property or collection of properties a work of art has by virtue of which it is a work of art and not something else. However, Morris Weitz argues that acceptance of these general theories would foreclose conditions for new art categories.² He argues that "work of art" is not susceptible to definition and thus traditional theories of art are attempts at the impossible.³ In his view theories of art such as:

- (1) *x* is a work of art if and only if *x* imitates nature (Plato).
- (2) *x* is a work of art if and only if *x* expresses the artist's feelings (Tolstoy).
- (3) *x* is a work of art if and only if *x* has significant form (Bell)

are logically vain attempts to define what cannot be defined, to state the necessary and sufficient conditions of that which has no such conditions. The problem is that these definitions or theories are taken as providing necessary and sufficient conditions for "work of art" in its evaluative sense and are also taken as determining where "*x* is art" in a classificatory way - and these are separate issues.

This approach rules out any examples that depart from the norm, any examples that do not have the universal properties hypothesized above, depending on which theory is applied. This approach would also lead to the application of criteria such as genetic criteria, objective criteria, affective criteria, and functional and institutional criteria.

Genetic criteria may test the purpose or intention of the work and whether it was intended as a work of art - for example a bathroom tap may be ruled out in the case mentioned earlier as the intention of the maker was not that it be displayed as a work of art. But the intention of the despatcher

(and 'nominator') ~~was~~ that it should be displayed.

Objective or intrinsic criteria are the qualities of the object that can be seen without asking questions about it. Thus the tap would be scrutinized for its objective similarity to (other) paradigm works of art.

A further set of criteria that could be applied are affective criteria. Clive Bell ⁴ said; *"the starting point for all systems of aesthetics must be the personal experience of a peculiar emotion,"* because all works had a common quality - "significant form". The difficulty with this approach is that it is hard to measure, detect or determine the degree of emotion involved. Thus this approach is fraught with difficulties and dangers.

Lastly, there are functional and institutional criteria. The tap is a contentious example when these criteria are applied because it does not fit into the criteria used. The above arguments highlight the futility of trying to determine whether an object, such as a common bathroom tap, is a work of art, by applying a single universal test or sets of criteria applicable to paradigm works of art.

So the problem still stands - is a bathroom tap a work of art?

The most obvious connection which the bathroom tap has with other works of art, is that it has been made by human being. It is obvious that the original maker did not have an aesthetic purpose in mind when he made it. However, reference to the History of Art reveals that enormous numbers of objects have been classified as works of art yet the makers of them originally had very different purposes in mind. So, consequently even though the time aspect is limited in the case of the tap, it is not inconsistent to claim that, because it is made by a human being and designated as work of art, it is therefore acceptable as work of art. But this is not a *sufficient* condition for a work of art even though it may be a necessary condition.

A second line of argument would be to examine its external characteristics - its form, its structure, its spatial characteristics, the nature of the material used etc., and to conclude that it is perhaps a work of art because of its similarity to some sculpture.

A third line of argument would be to point out that even though it was not originally designed and constructed by an artist, it was adopted by an artist. Hence, because a work of art is what an artist exhibits, even though it may be unusual, it may be accepted on face value because of the credentials of the exhibitor. Objects are normally accepted as works of art if the artist has made it himself. The question is whether an object should be accepted as work of art if the artist did not make it but just exercised taste and judgement and it came to him ready made. There are cases of accepted works of art which have had this origin, e.g. Renoir's sculptures were made by a young Italian modeller under his supervision. Marcel Duchamp's ready mades assumed the role of works of art and have been accepted as such. So this is a strong argument for the acceptance of the bathroom tap as a work of art, because like other ready-mades, it has been given the role of a work of art by the artist and those arranging the exhibition.

A further line of argument would be to show how works of art are intimately connected with the general context in which they are cited. In this case, the tap is being consigned to an exhibition in which the artist has been invited to participate. Consequently, because he is an artist and art exhibitions are for displaying works of art, this context is a strong functional or institutional argument for the acceptance of the tap as a work of art. The time dimension and purpose are also important considerations. Thus a tap in a bathroom is not considered a work of art, but in an art exhibition, in a gallery, subjected to public criticism and scrutiny, it is. Thus this is a strong argument for its acceptance as a work of art. The context of its display and its adoption by the artist authenticates this claim.

It should be pointed out that there is a distinction between classification and evaluation and that these things should be treated separately. Quite often "work of art", in its evaluative use, is used synonymously for "good work of art" for "good work of art", "beautiful", "worthy of contemplation". The judgement of how good or bad the bathroom tap is as a "work of art" is a different issue from whether it is a work of art or not (the classificatory use). Certainly there is much documentary evidence in which objects like a bathroom tap are classified as a work of art. Ruth Saw⁵ sees this distinction when she attempts a classification of works of art, not into kinds, but into groups that will help analysis of critical discourse and evaluation.

In conclusion, it should be realized that whether an object is a work of art or not is a complex, open question which can only be answered by fully considering all the relevant facts and criteria and examining their validity, to determine the final outcome.

FOOTNOTES

- ¹ M.C. Beardsley *Aesthetics: Problems in the Philosophy of Criticism* Harcourt, Brace and World Inc., 1958, p.3
- ² M. Weitz *Problems in Aesthetics* Macmillan, 1970, pp 169-180
- ³ *Ibid* p.170
- ⁴ C. Bell *Art* London, 1914, p.6
- ⁵ R.L. Saw *Aesthetics: An Introduction* Macmillan, 1972, pp 41-42

THE FORMATION OF TORRENS COLLEGE OF ADVANCED EDUCATION

On 17th December, 1970, the Minister of Education in South Australia, Mr. H. Hudson, announced that he proposed to adopt two of the major recommendations of the Karmel Report,¹ namely: to develop teachers colleges as independent and autonomous institutions, with Education Department control extending only to the intake and exit of students; and to establish an Institute of Colleges which would make recommendations to the Government about desirable developments in tertiary institutions other than universities. This announcement led to the establishment of the necessary administrative machinery to make teachers colleges autonomous and the appointment of a Board of Advanced Education which was established by an Act of Parliament on 20th April, 1972, with the following objectives :

- (a) the promotion, development and co-ordination of advanced education in this state;
- (b) the promotion of a balanced system of advanced education in this state;
- (c) the promotion of the public interest by the provision of education and technological training at an advanced level;
- (d) the promotion of the interests of students at colleges of advanced education by the provision of courses of education and training appropriate to their chosen vocations and calculated to achieve the fullest possible development of their capacity and aptitude for education and training.²

Prior to this, interim councils were formed in each teachers college on 1st July, 1971 and contained representatives of staff, students, other tertiary institutions, the Education Department, the teaching profession, and other men and women interested in teacher education. With the concurrence of the Minister, the Councils assumed a direct voice in the appointment of staff, and in to allocation of budgetted funds, as well as making suggestions to him concerning the nature of the legislation to establish the councils as autonomous bodies and the nature and function of the Board of Advanced Education.

In June 1971, the Minister of Education announced plans to incorporate the South Australian School of Art and Western Teachers College into a single institution, to be built on a site west of the city. The college was proposed to provide a complete replacement for Western Teachers College and new and expanded facilities for the South Australian School of Art. The complex was planned to allow for the future development of the creative arts and teacher education which could not be contemplated under the previous separate arrangements.

Subsequently, after consultation by the Interim Council of Western Teachers College and the Council of the School of Art it was proposed to name the new college the Torrens College of Advanced Education, with the proviso that the historic name of the South Australian School of Art be retained for one of the Divisions of the college.

In November 1972, the South Australian Parliament passed two Acts which brought to a culmination the recommendations made to confer autonomy on the five teachers colleges, that had been responsible, under the Education Act, for the pre-service preparation of teachers. The first Act conferred autonomy on four existing colleges and also provided for the establishment and administration of new colleges. The second Act established the Torrens College of Advanced Education by incorporating into one college the South Australian School of Art and the Western Teachers College, managed by an autonomous, representative council. These Colleges of Advanced Education, created by the new Acts, are responsible to the Board of Advanced Education and through it have access to Commonwealth Government funds.

So, on January 1st, 1973, Torrens College of Advanced Education came into being by amalgamating two existing institutions, the South Australian School of Art and Western Teachers College. The former institution, being the oldest School of Art in Australia, had a long and outstanding history. Since its inception 1861 as the "School of Design", it had undergone several changes of name, premises and administration. It was given its present name in 1958 and in 1963 was transferred to new premises, in North Adelaide, near to the central city area. In 1966, the Commonwealth Advisory Committee on Advanced Education, recognized the School of Art as a College of Advanced Education for the purpose of obtaining Commonwealth financial assistance. Unfortunately, the Education Department did not act to give full recognition to the college as a College of Advanced Education, particularly with regard to autonomy, staff appointment, salaries and conditions of service even though a Council and committee system were established.

The period, 1966-1972, was a time of expansion and development of a number of new courses. Courses being offered, included the following diplomas of 4 year's duration, except the Diploma of Teaching (Art).

Diploma of Fine Art (Painting, Sculpture or Printmaking)

Diploma of Design (Graphic Design, Ceramic Design or
Industrial Design)

Diploma of Teaching (Art)

Diploma of Teaching (Technical)

As a consequence, the North Adelaide site proved to be inadequate for the future expansion of the school and possibilities for extending the site were investigated.

The education of Art teachers had been a joint enterprise between the School of Art and Western Teachers College for a number of years. The School of Art serviced the practical art component of the art teaching Diploma for students from Western Teachers College which provided the education and liberal studies components of the Diploma. As student numbers increased, this became too large a burden on the limited North

Adelaide site and so in 1972, the practical art component, at first and second year level, was undertaken within Western Teachers College. So, there had been a strong link between the two institutions over a number of years.

The latter institution, Western Teachers College, developed from two annexes, begun in 1959 to relieve pressure on the two existing teachers colleges, and to provide pre-service training for infant teachers, art teachers and boys' and girls' craft teachers. In 1962, these two annexes became Western Teachers College, so named because the two sites were west of the city. When the college opened there were a variety of courses of one to three years in duration and an increasing number of students in all courses were being given a fourth year. The addition of five sites to Western Teachers College over the period (up to the establishment of Torrens College in January 1973) occurred, as the Education Department endeavoured to provide facilities for increased student numbers. The following 3 year courses were being offered :

Diploma in Teaching (Primary)

Diploma in Teaching (Secondary) for Art, Boys Craft and
Home Economics

Diploma in Teaching (Technical)

Advanced Diploma in Teaching.

Since the inception, Western Teachers College had been searching for a new site as all of its sites were located in temporary accommodation. Hence a solution to the accommodation problem was urgent.

Both the School of Art and Western Teachers College were responsible, through their Principals, to the South Australian Education Department for the operation of their respective colleges. With the advent of the formation of Torrens College on 1st January 1973, with its own Act of Parliament and Council, decision making and administrative structures were to change dramatically.

The functions of Torrens College are defined in the act as follows :

- (1) The provision of advanced education and training in applied arts and fine arts;
- (2) The provision of advanced education and training in the theory and practice of education and in such other fields as may, in the opinion of the Council be necessary for the proper education and training of those who seek to enter the profession of teaching;
- (3) The provision of advanced education and training in such other fields of knowledge or expertise as the Council may, after consultation with the S.A. Board of Advanced Education, determine;
- (4) The fostering and furtherance of an active corporate life within the College;
- (5) The dissemination of knowledge in the fields with which the College is concerned to the advancement of the public interest, and
- (6) The provision of post-graduate or practical courses for the benefit of those engaged in occupations for which the College provides training.

The Torrens Act also permits the college to confer degrees, diplomas and other awards recognized by the S.A. Board of Advanced Education.

Thus Torrens College was planned to be a practical place with close links to be established between the college, the practitioners in the various fields and the general community. Now it will be interesting to consider how news of the planned amalgamation was received by the staffs of both institutions.

The staff of Western Teachers College greeted the announcement of the proposal positively and welcomed the merger because of the desperate needs they had with regard to accommodation and facilities. In a letter to the Minister of Education,⁴ they accepted the concept in

principle, but stressed that it could only be made to work in practice by the conscious co-operation of staffs of the two institutions and strongly urged the Minister to set up a consultative committee of relevant authorities and the staffs, to advise on difficulties as they might arise and to give advice on the formation of the new college. In contrast, staff of the School of Art were quite hostile and vigorous and vocal in their opposition to the proposal. Letters of protest were written to the Minister of Education and there were several meetings in which he was personally confronted by the staff of the School of Art. A public outcry, opposing the amalgamation, was raised, with support being gained from every major Art Society in Adelaide, Gallery owners, Art critics, and interested members of the public - a continuous stream of letters to newspapers and articles in periodicals resulted. The opposition to the amalgamation culminated in an approach being made to the Opposition party in the Legislative Council (the Upper House). Fully documented objections to the merger and alternative proposals were presented, without prejudicing the establishment of Torrens College of Advanced Education to relieve the desperate plight of Western Teachers College as far as accommodation and facilities were concerned. It was not Torrens College that was opposed but the notion that the School of Art was a suitable partner in that concept.

So, the staff of each existing institution had entirely different responses to the proposal to establish Torrens College of Advanced Education. One accepted it conditionally, the other rejected it outright. Thus, it will be important to examine in detail the arguments against the proposed amalgamation which were put forward by the Staff Association of the School of Art. The amalgamation was seen to have been made on economic and practical grounds rather than on philosophical and educational grounds.

In the main, the objections to the amalgamation were as follows :

- (1) The School of Art, being the oldest operating visual arts institution in Australia, would lose its unique identity. Perhaps the resistance to change by the staff of the School of Art may, in part, have been due to a fear of change, insecurity, traditional insularity or the elitist notion

that the activities of the arts are different and should be developed apart from the rest of society. Also, perhaps observations from the history of art, mixed with a fear of "Big brother" and the belief that good art cannot be organized, may help to explain these attitudes towards change.

- (2) It was thought that the role of the School of Art would become infringed upon, threatened and eventually destroyed, by being swamped by a much larger college. What was thought to be at stake, was the independence, autonomy and philosophical ideals of the School of Art. It was thought that the amalgamation would sap the vitality and dissipate the creativity appropriate to the education of professional artists and designers, in order to serve the needs of the numerically overwhelming teacher training division. Table 1, in support of this view, shows that in 1973 the School of Art had 205 full-time students in contrast to 1010 in the teacher training division.

TABLE 1
Students at Torrens C.A.E. (1973)

	FULL-TIME	PART-TIME	EXTERNAL	TOTAL
Dip. T.	970	690	450	2100
Grad. Dip. T.	40	20	5	65
Dip. Art	145	-	-	145
Dip. Design	60	-	-	60
Miscellaneous Subjects	-	505	-	505
	1215	1215	455	2885

Source : Torrens C.A.E. Annual Report, 1973.

Table 2 also fully supports this view point when the number of Diplomas awarded by the Education Department in 1973, is examined. Only 50 Diplomas out of 384 were awarded to School of Art students - a small percentage of the total awarded.

The 1973 Torrens C.A.E. Report indicates that there were 37 academic staff in the School of Art compared with 113 in the teacher training division, again illustrating the above point.

TABLE 2

Diplomas Awarded in 1973 by the Education Department to students graduating from former W.T.C. and School of Art

Advanced Dip. T.	37
Dip. Primary T.	176
Dip. Sec. T.	117
Dip. Tech. T.	4
Dip. Arts	40
Dip. Design	10
	384

Source : Torrens C.A.E. Annual Report, 1973.

Consequently, staff being aware of the above, believed that the amalgamation represented a hasty and ill conceived compromise which denied the legitimate aspirations of the School of Art to associate with other appropriate areas of the creative arts, including Film making, Drama, Television, Music etc.

- (3) The amalgamation was also opposed because of the way in which it was first proposed. It was presented to the School of Art without reasonable notice as a virtual "fait accompli", no alternatives being countenanced by the Minister and subsequent counter proposals being evaded by him. The Minister of Education met with the School of Art staff on the 3rd June, 1971, to announce

his proposals for the amalgamation of the School of Art with Western Teachers College - this came as a complete surprise to all staff except a few who, as council members, had been informed earlier but had been sworn to secrecy. There was no immediate opposition because of the suddenness of the announcement and the magnitude of the proposals. A few days later, opposition and hostility to the proposal were mobilized and a letter, endorsed by a two third majority of staff members, was despatched to the Minister.⁵ The letter pointed out the concern and opposition which the staff had to the proposals :

We see a real danger that the proposed union would cause a conflict between basically dissimilar aims resulting in the diminution of the Art School in the name of administrative and economic expediency.

They also believed that the long-term implications of amalgamation were

equally short-sighted, dangerous and self-defeating because they undermined world trends in educational philosophy regarding the scope and relevance of the visual arts in urban society.

They presented a further alternative to the Minister's proposals viz. a centre for the creative arts, incorporating the School of Art.

Within hours, the Minister⁶ despatched his reply by courier and assured the School of Art staff of administrative and legislative safeguards in the establishment of the new college "to foster the type of training the Art School wished to see." He rejected their proposal to establish a creative arts centre as the government was unable to consider any other alternative on financial grounds. He also believed that many positive benefits would be gained from the intermingling of staff of students in the proposed new college.

The staff of the School of Art undertook, at the Principal's request, to co-operate although considerable hostility still remained to the Minister's attitude. Within two days, on 10th June, 1971, the Minister of Education announced publicly plans

to establish the new College on a joint site. Thus, within one week of its announcement to the staff of the School of Art, the plans for the establishment of Torrens College of Advanced Education were made public. The "choices" mentioned by the Minister of Education in his letter of 8th June were resolved by him within the space of two days. The School of Art was never consulted as to the choices mentioned (expansion on the present site which was impractical, or joining with Institute of Technology which was considered inappropriate; or becoming part of Torrens C.A.E.) although the Minister would have considered that his meeting with the staff (3/6/71) constituted a consultation during which evaluation of the alternatives was properly undertaken.

There is no doubt that there will be many obvious advantages stemming from the formation of the new college. e.g.

- (a) There are obvious economic and resource advantages available in a large multi-purpose institution.
- (b) There are the educational advantages of joint creative work programmes and joint staffing which would increase the richness and diversity of the educational programmes offered.
- (c) More specialized and better resource facilities are available in larger institutions.

However, this was disputed in an article⁷ which denied the Minister of Education's claim about inter-disciplinary cross-fertilization on the grounds that this could only bear fruit where the levels of commitment to creativity in each realm were reasonably similar.

In addition, the article was a further attempt to muster support before Parliament considered the legislation to establish the new college.

In a later letter to the Minister of Education⁸, School of Art staff claimed that the whole concept of amalgamation was,

a clever ploy to enable Commonwealth funding of a Teachers College at the expense of the Art School's independence, educational principles and philosophical ideals - a marriage of convenience in which one prospective partner was decidedly reluctant.

(Ironically, in a speech to the House of Representatives on 17th August, 1972, the Hon. M. Fraser, Minister of Education and Science, announced the intention of the Commonwealth Government to provide funds for single purpose teacher education institutions on the same scale as those provided for universities and other forms of advanced education).

In his reply⁹, the Minister pointed out that there were numerous factors in the decision apart from the question of Commonwealth funding and that the Government had to choose the best solution available to them. He also stated that they should accept the Torrens College proposal as a coming reality and deal with such practical requirements as space and building design.

- (4) A further reason for the objections was the lack of understanding by the consultants of the space-standards appropriate to the education of the professional artists. The "home base" system as proposed by Art School staff was at first ignored and then dubbed impractical - the concept of shared facilities was thus extended to include workshops and studios. Hence the staff felt that the,

continuous stream of thoroughly researched and documented proposals from them were systematically denigrated, decimated, ignored, or minimized by consultants and planners in their headlong pursuit of conformity and mediocrity.¹⁰

Therefore, the School of Art staff believed that they would have less usable space in the new site than at present because it was claimed the Bill establishing Torrens College failed to establish the safeguards promised by the Minister, for Professional Art

training to proceed in a free and unencumbered atmosphere. He had promised a

... separate School of Art with its own advisory council, in which joint facilities would extend no further than administrative accommodation, library, theatre and student union facilities.¹¹

- (5) The proposed site at Underdale was thought to be inadequate and inappropriate. In the Functional Brief, the planners had described the Underdale as flat and featureless, visually uninteresting, imposing restraint on planning and campus, and subject to high noise levels from aircraft. It is also without adequate access by public transport, too small for satisfactory expansion or informal recreation, and physically isolated from all the appropriate support facilities like galleries, libraries and equipment and material suppliers.
- (6) The manner in which the first Director of Torrens was appointed by the Minister of Education (without prior advertisement) was a further reason for the opposition by staff of the School of Art. The Principal of Western Teachers College was appointed and thus School of Art staff believed that he had direct control, not only of the Western Teachers College but also the School of Art, thereby reinforcing their view that the Minister was only concerned with teacher training and that the Art School was to be merely a convenient appendage. This view was reinforced by a number of published statements that the Director had made as Principal of Western Teachers College:

He said :

.... I believe there is a fundamental difference between preparing a teacher to teach a subject in a school. So often I think we forget that these are fundamentally different. I believe that no matter whether we talk about the field of science, music, mathematics, art, or anything else, there is a basic and fundamental difference between training someone to be a practitioner and training someone to be a teacher ... 52

...I reject the notion that the training of artists is necessarily a good preparation for art teaching... In fact, many of the characteristics encouraged in artists, actually militate against their being effective teachers

...artists are expected, and encouraged, not to conform...¹²

This led the staff to feel that the new Director's notion of their roles was irrelevant and somewhat antiquated and that his attitude would prejudice their futures and that the new college would thus embody several basic ideological contradictions in its proposed form.

- (7) Composition of the Torrens Council gave the School of Art a disproportionately small voice in the governance and control of its own destiny and the running of the College as a whole. It also effectively established the balance of power directly with the interests of teacher education, thereby simultaneously reducing the independence and influence of the School of Art. The composition of the Council was attacked because the visual arts were poorly represented and there was no equal balance of staff and students on the one hand and from areas of interest and concern with the college on the other. Art School staff believed that the hierarchical position of a college council demanded that it be a participating governing body which accurately synthesized the needs and the standards appropriate to its responsibility.

Further matters of contention were : conditions of appointment of staff, terms of the transfer of employment from the Education Department to Torrens C.A.E., and the non-acceptance of two School of Art staff members to be paid at Sweeney rates of salary. Appeals were lodged and won, thus overcoming this difficulty.

The Art School took their case to Parliament and suggested that the Bill be amended to remove any reference to School of Art, but should the amendment jeopardize the establishment of Torrens in

any form, thereby depriving Western Teachers College of desperately needed facilities, they agreed to accept an amendment which established the School of Art as a separate autonomous division of Torrens C.A.E. with its own governing council and shared facilities as stated in the Minister's letter to Art School Staff (8/6/71). However, these were not accepted by the Government or won by the Opposition and consequently Torrens C.A.E. was established with the School of Art as a division with its name and the position of Principal.

Thus the battle was lost. However, in retrospect, as the Minister of Education, Dr. D. Hopgood, has recently appointed a Committee to enquire into Post Secondary Education¹³ it is evident that rationalization of tertiary education in South Australia will occur, with real reallocation of existing resources such as combining smaller institutions to make larger multi-purpose ones. Thus the School of Art would have been forced to join with Western Teachers College, or some other College, at a later date if not then.

FOOTNOTES

- ¹ P. KARHML AND OTHERS. Education in South Australia. Report of the Committee of Enquiry into Education in South Australia, 1969-70, Adelaide, Government Printers, 1971.
- ² ANNUAL REPORT FOR 1972, Division of Teacher Education and Services, Education Department of South Australia.
- ³ The Opening of the new site at Underdale in 1976 reduced this number to 6.
- ⁴ Letter to Minister of Education, 23 June, 1971, from Western Teachers College Staff Association.
- ⁵ Letter to Minister of Education, 8/6/71, from School of Art Staff Association.
- ⁶ Letter from Minister of Education, 8/6/71 to School of Art Staff Association.
- ⁷ T. WALLER, "One Way to OBLIVION" Contemporary Art Society Broadsheet. Vol. 2, No. 4, December 1972.
- ⁸ Letter to Minister of Education, 23/8/72 from School of Art Staff Association.
- ⁹ Letter from Minister of Education, 18/9/72, to School of Art Staff Association.
- ¹⁰ WALLER op. cit. P.7
- ¹¹ Ibid. P.7
- ¹² Dr. G. Ramsey - from transcript of address given at Inservice Conference of Senior Masters of Art, Goolwa. Published in "Education Gazette" July, 1972.
- ¹³ Ministerial Statement to the House of Assembly by the Minister of Education, Dr. D.J. Hopgood, 27 July, 1976.

THIS IS THE STORY OF JONATHAN HARDLY

by

EVELYN LYNN

Jonathan Hardly was an ordinary sort of fellow, but he was sensitive. He lived with his parents, who were ordinary sort of people, but they were not sensitive. Fortunately it did not matter because they did not speak all that much. In a way though it was a pity because if they had noticed they would have been proud of him. Jonathan Hardly had, after all, done all the right things. He had grown up to be almost nice and he was a good student. His parents could not have wanted more. Jonathan knew that he was almost nice, he knew that he was a good student, but he knew he wanted something more. He was such a sensitive fellow.

He thought about it for a long time, and he decided that he should express himself. He would *develop*. He would become a *real* person. He told his parents about it. They did not understand but they thought it would be a good idea.

Jonathan thought about it for a long time in his sensitive sort of way. He knew that he could draw nicely, and he wanted to express himself, so he went to Art School. I'll develop into a *real* person he thought and say significant things, and maybe I'll help people to be nicer sort of people when they understand the significant things that I'm saying. He was very pleased with his decision, and if he had not been so sensitive, he would have been pleased with himself.

Jonathan Hardly liked the Art School. He liked the teachers and he liked the students. It was time though to do some work. The teachers and the students had talked about it for about a week and they had all decided that it was time to do some work.

Jonathan Hardly brought some canvas, stretched it, painted it and looked at it. The other students looked at it, and the teachers glanced at it too. The cleaners hated it, the other students loved it and the teachers did not say. Jonathan was not quite sure. In fact he was a bit confused.

Still, thought Jonathan, it was only first year and these things did take time, and he was in good hands, so he became an even better student and worked harder. He kept building Things and making Things and painting Things. Not nice Things, because nice Things were not Art, but he made nice Art Things. Jonathan Hardly looked at all the Things he had made and was not quite sure, and his parents just did not understand. The teachers came and looked too, because it was the end of the year. They shook their heads, but, they said, it *was* only first year. They could all see that Jonathan was a good student, he had worked hard, he was almost nice so they passed him.

His parents were pleased because they liked to see him pass, and Jonathan was pleased because next year he would *really* be able to express himself and say significant things.



Johnathon Hardy's Mum.

Jonathan was a good son and worked hard all the holidays to get money so his parents would not have to pay as much. His parents noticed and they were pleased because it was a shame paying out all that money for something that they could not even hang in their lounge room.

The holidays were over, and Jonathan Hardly went back to Art School to be a second year Art Student. This was the year, he thought, that I will truly express myself and say significant things, and people will understand the Real me. He was so excited about it that he worked exceptionally hard.

Unfortunately for Jonathan Hardly the teachers had decided that this year Dripping Paint was the Real thing and all the good students dripped paint. Jonathan was a good student, so he dripped and dribbled, he squitted, he squirted, he splashed, he smeared, he tried very hard.

Somehow though this was not the Real Jonathan and he felt confused. He told his teacher that he wanted to say significant things but his teacher said that it was much too soon to say significant things so Jonathan kept dripping.

The end of the year came and the teachers looked at Jonathan's work. They shook their heads sadly. These were not Significant Drips they said. In fact they were dreadful Drips. They wondered if Jonathan was fit to drip into third year. They talked about it and thought about it very hard for several hours. Some of the teachers who had not seen Jonathan Hardly's drips all year came and looked at them. Even they decided that they were not really very good. They had no feeling and they did not do the sorts of things the teachers knew they should do. Everyone could see though, that Jonathan was a good student. He was still almost nice, they could tell he worked hard, so they passed him because, after all, it was still only second year.

Jonathan's parents were pleased because he had passed, but they were puzzled why they still could not hang any of Jonathan's pictures in their lounge. Still, they thought it was only second year and he would probably improve. Anyway, they had already spent too much money.

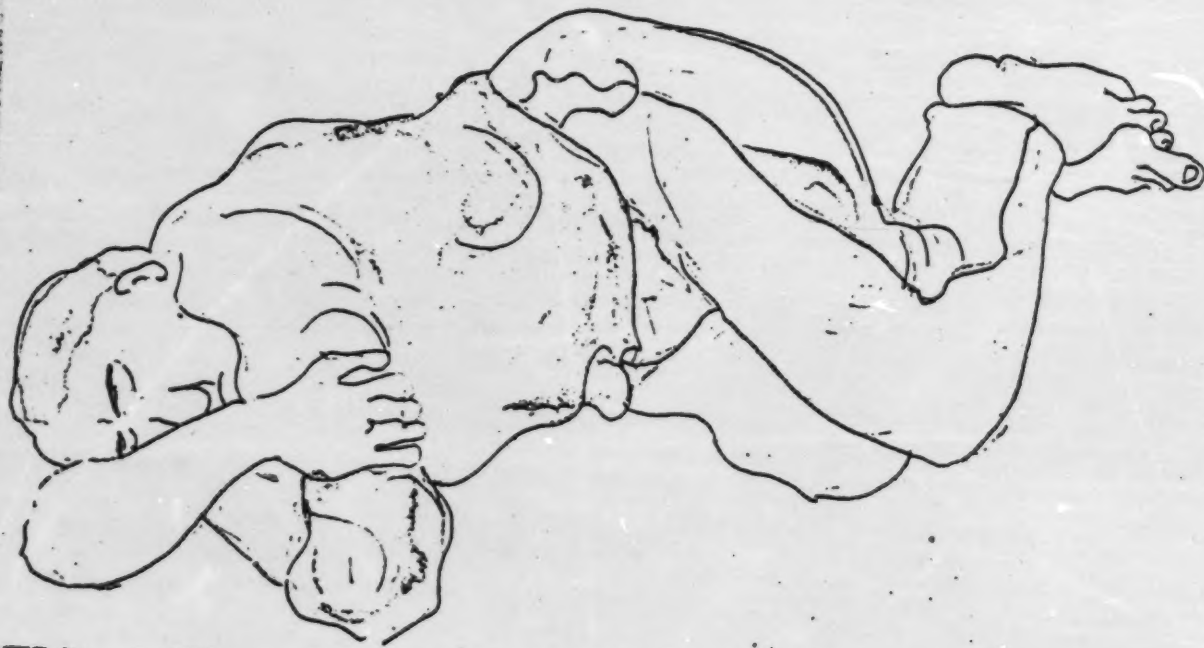
Jonathan was confused. He was still a good son and went off to earn money for his parents during the holidays.

Third year came around. This, thought Jonathan, is IT. I'll find my Real self this year, for a certainty, and I'll be able to say significant things. I'll paint Real paintings.

This year the teachers had decided that Paint for Paint's sake was the Real thing. So all the good students painted Paint for Paint's sake. Jonathan was a good student so he painted paint for Paint's sake too, but he was confused.

Sometimes the teachers looked at his work. It was not good Paint they said. Jonathan thought about it.

I'm not very good at dripping and I'm not especially good at Paint, he thought, but I'm intelligent, so I'll do intellectual things instead. Jonathan



Johnathon Hardly's Dad

Hardly went away and did some very clever things. His teachers looked at them and shook their heads sadly. We are Painters they said, we do not do intellectual things. We paint pictures, other people are intellectual. Jonathan was confused. He was a good student and so he decided that since he could draw nicely, perhaps he would just sit there and draw nicely. He drew very nicely but some of his drawings were too Nice, the teachers said. We are Artists not Nice Drawers, they said. Jonathan was very confused but he was a good student and looked hard at the other students work. He saw they were drippy and painty and had texture and special things happened, but most of all they were Big. Jonathan thought about this for a while and decided that he would do his nice drawings Big and perhaps they would not look so Nice. Jonathan got some very big paper and drew and drew. The end of the year came around and all the teachers had to look at his work. They did not especially like drawings, but these were Big drawings and Jonathan had worked hard, he was still almost nice, so they passed him.

His parents were pleased and Jonathan was confused.

The holidays passed very fast, and soon it was time for Jonathan to go back to be a fourth year student. This is the year, thought Jonathan that I will find the Real me and paint significant pictures. But poor Jonathan did not know where to start. He asked his teachers, but his teachers did not know either. We are here to teach painting, not to give answers, they said. Anyway there is no answer. Jonathan could quite see their point but he was confused.

He was so confused that he stopped working. Why don't you say something significant then, said his teacher, after a long time, because he could see that Jonathan had stopped working.

Poor Jonathan was beside himself. So this was the right year to be significant, and he was so confused he had nothing to say.

Jonathan was still a good student, he was still almost nice, so he worked as best he could to pass. This was not an especially good year for Jonathan. He was sad and confused. Never mind, he thought, next year when I'm a Real Artist, I'll find my true self and paint significant pictures, because, after all, it was still very early. With this in mind Jonathan worked hard and passed fourth year.

Jonathan had a nice piece of paper to show to his parents to prove that he was a Real Artist. His parents were not sure and Jonathan did not *feel* Real at all.

He had done all the right things, he had grown up, gone to Art School, finished Art School, stopped painting and gone on the dole.

Jonathan decided that it was about time that he left home and got a flat of his own, so he searched around and found a nice little flat that was cheap and handy to the shops and Pub. It was the sort of place that you would expect an Artist to live in. It had that look about it and it was not quite clean.

However, now that Jonathan had left home his living expenses rose and it became obvious that he would need to earn money. Actually, it did not



bother him that he was not earning money all that much, but it bothered the Rent man and it bothered the Car Salesman. Jonathan was not at all sure what a sensitive fellow like him could do, but he bought a newspaper and some beer. There was a job in the paper for a fellow without any exceptional talent, so Jonathan applied for it. He was very lucky to get it because there was a lengthy queue of people. They chose Jonathan out of all the people because he had studied for four years and must be clever they said. Jonathan did not feel at all clever but he took the job.

It was a chicken factory. The money was more than the dole, and it did not matter that the room was airconditioned to freezing because winter had not set in yet. It was a good sort of factory as far as factories go. They gave him a pair of rubber boots because the floor was always wet and a pair of nice clean cotton gloves to pull the chickens from the ice buckets. The factory manager was a nice man, he spoke to Jonathan a couple of times. It was the policy of the factory to keep the workers happy and speak to them from time to time. Jonathan got used to the smell of gutted chickens and things were going well. The Rent man was happy, the Car salesman, so Jonathan was happy too.

Jonathan got so bored working all day that he started painting pictures at night. All the beautiful glowing colours that Jonathan used to use became more and more the colour of chicken carcasses. Jonathan was confused. The more he tried the more like chicken carcasses they became. Jonathan really looked at them (which is a difficult thing for an Artist to do) and they did look *that* much more Real. The Rent man looked at them too. Even the Rent man could see that they would not sell.

It was no use. A sensitive Artist like Jonathan just should not be working in a chicken factory. The very next day Jonathan explained to the foreman. The foreman understood and offered Jonathan a job in the eggs. Jonathan thanked him but said that he had his textures to think about.

Jonathan left the factory and stayed home. He drank a lot of beer and bought newspapers every day. He knew that somewhere there must be a job for him. There never seemed to be jobs though and when there were, ordinary jobs, with no training, the queue was just too long. Jonathan bought more beer and thought about it. The Rent man was not happy and the Car salesman was beside himself. Jonathan would have to do better than this, but poor Jonathan was confused. He tried to get jobs, but there weren't any, and tried to paint but he did not have the heart for it. So he bought more beer and another newspaper. Jonathan became so depressed and so confused that he stopped being almost nice. He drank a lot of beer though.

Days went by, then weeks and even months. Jonathan knew that there was something that he must do but he was not sure what. He had tried dripping, he had tried being intelligent, he had tried drawing and he had even tried working.

He thought about it all the time and drank lots of beer. He gave up buying newspapers though because so many people wanted jobs that even an educated person like Jonathan found it hard to get one. Some employers even said that they could not take him because he was too educated. Jonathan did not



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Johnathon Hardy

feel educated. Still he drank more beer.

One day while he was drinking in a pub, a sleezy looking man with little pinkish eyes started talking to him. The man sold paintings and he needed someone to help sell them. He could tell that Jonathan had an interest in Art and wondered if he would like to help sell them.

Jonathan thought about it and bought another beer. After several more beers Jonathan could have sold anything, so he went to work for the man.

He brushed his teeth and wore an almost clean shirt every day. People seemed to really like the paintings that Jonathan was selling but when Jonathan looked hard at them he was even more confused. They were nothing like the paintings done at Art School, and even his own were better he thought. The funny thing was no one seemed to want to buy his.

Jonathan trudged around all day and made a lot of money for his boss. He was still not happy though.

One day Jonathan went down a different street and knocked on a door. It was answered by a small smiling man. Jonathan explained that he was selling paintings but the little man just laughed.

"I don't want to buy paintings. I'm a painter" the man said.

Jonathan was delighted.

"I am a painter too" he said.

"Oh!" said the small man. "Then these are your paintings?"

"No" said Jonathan. "I don't paint".

"That's a pity" said the little man. "A painter should paint".

The little man offered Jonathan some tea but Jonathan explained how he only drank beer. The little man was sorry because he only had tea.

Jonathan looked at all the lovely paintings in the room. They were not like the paintings that he was selling nor were they like the paintings at the Art School. In fact they were like no other painting Jonathan had seen, but they were beautiful.

"Have you been to Art School?" asked Jonathan.

"No" said the little man. "I just paint what I feel. I am just myself".

Jonathan was astounded, thanked the little man and hurried off.

That is IT he thought. He had tried making Art Things in first year to please his teachers, he had tried dripping in second year to please his teachers, he had tried being intelligent in third year to please his teachers, he had tried hard in fourth year to please his teachers, but at no time had he ever tried to please himself.

He gave up his job, took a deep breath, smiled for the first time and tried hard to remember what he was like.

I was never quite sure what became of Jonathan Hardly. I know that he was less confused, he gave up drinking beer, and his new paintings were really lovely.

I don't see him much any more, obviously it takes a long time to be ones self.

